

I—The People

ENGLISH READER

Class XI
(Core Course)

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Foreword

The 10+2+3 pattern of education aims at revitalising education by giving it a new direction, by making it socially and individually relevant and by relating it to national aspirations. In 1975, a national consensus on the curriculum framework was evolved. On the basis of this framework the National Council of Educational Research and Training (NCERT) developed syllabuses and instructional materials in various subjects for all stages of school education. The Council, in collaboration with the Central Institute of English and Foreign Languages, Hyderabad, brought out composite kits in English comprising textbooks, workbooks and supplementary readers for Classes VI to X. Two syllabuses in English, one Core, the other Elective, were also developed for the senior secondary school, i.e., Classes XI and XII. The Core syllabus is designed to meet the linguistic needs of both the vocational as well as academic streams. The syllabus assumes that the learner has undergone a five-year or six-year English course at the secondary school based on a syllabus of 2,000 to 2,500 words and about 200 structural items. The present book, *I—The People*, is a revised version of the earlier book—*English Reader*, published by NCERT in 1977. The revision is based on the comments and reactions of a sizeable population of students and teachers. The popular demand was for the inclusion of poems. This book, therefore, contains about half-a-dozen poems, besides a few other changes which are primarily designed at developing the more sophisticated reading skills in the learner. This book shows an awareness of recent developments in linguistics and pedagogy and of the pressing need to make reading an exciting adventure.

I gratefully acknowledge our indebtedness to Professor M.L. Tickoo and his colleagues in the Department of Materials

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The NCERT sincerely hopes that this book will meet the linguistic needs of the students of Class XI. We would welcome the comments and suggestions of the users of this book, in the light of which we would like to improve the next edition.

P. L. MALHOTRA

Director

New Delhi
December 1984

National Council of Educational
Research and Training



Introduction

This book is designed for intensive study for students who have had at least five to six years of English and are familiar with about 2,000 to 2,500 lexical items and the 200 basic structures of English. The main objectives of teaching English in Class XI are :

- (a) to provide systematic practice in reading English with ease and confidence
- (b) to develop good reading habits
- (c) to enrich the learner's repertoire of words
- (d) to perceive the overall organisation of a piece of writing; to understand implications and make inferences ; to assess the purpose or bias of the writer and the sequence of what is said
- (e) to help the learner enjoy reading poems.

This book has been specifically prepared to meet these objectives.

Some Important Features of This Book

1. A conscious effort has been made :

- (a) to provide interesting reading material—themes have been selected which would interest a 16-year-old
- (b) to expose the reader to good specimens of contemporary English
- (c) to provide different genres of writing like stories, poems, speeches, reflective and informative pieces
- (d) to highlight certain basic values and attitudes like equality which transcends the artificial barriers of colour ('The Little Black Boy') ; the evils of exploitation ('I—The People'), the things that make us civilised like making beautiful things, thinking freely and thinking new things ('A Dialogue on Civilization').
- (e) to include representative samples of literary pieces from the works of English, American and Indo-
Anglian writers.

Exercises

Comprehension

In preparing sets of comprehension exercises for reading at this level, a simple and practical scheme has been adopted, which highlights the following major components of the task :

- (a) reading for facts,
- (b) interpretative reading,
- (c) critical reading, and
- (d) creative reading.

A careful study of the questions will show their coverage and range. An attempt has been made to include each of the four components although admittedly the emphasis varies from one lesson to another. This variation is to a large extent related to and dependent on the nature of the passage.

The teacher's use of these questions will, in some measure, vary from class to class.

- (a) The questions which call for opinion-based answers are meant to help the reader focus his thought on points of importance.
- (b) If the class includes a set of bright students, the teacher should encourage discussion using questions which require interpretation, judgement or appreciation. She may also add one or more such questions to each question.
- (c) It is not necessary to go through all the questions on the lesson in a single session. It may be advisable to assign tasks based on the questions and to discuss answers in the next class.
- (d) Comprehension questions are in the majority of cases meant to help understanding and not expression. It may therefore be unwise to use them for composition or to insist on full-sentence answers where a word or a phrase may suffice.
- (e) ¶ At least a few questions in some of the lessons call for preparation on the part of the teacher. She will, therefore, find it rewarding to prepare and plan for them.

Vocabulary

The exercises in the section 'Word Study' are related to the text and they too vary somewhat in their range and scope according to the nature of the passage. The main purpose throughout the book is, however, to help the learner add substantially to his word hoard. The expansion of vocabulary passive and, in a small way, active is a major commitment of this book.

The new lexical items have been glossed. An exercise common to several lessons makes use of words from the text to illustrate the semantic range of useful words. The worked-out part of the exercise supplies definitions, explanations and illustrations of use in situations. The learner is then asked to build sentences and situations for other words or other meanings of the same word. Such an exercise has great possibilities for further work on similar words from the text.

Another exercise is used for word explanation in a more obvious way. It uses words from the text to bring in related words, especially those words that belong to the same 'family' or those that operate in similar areas of life and experience. Many of these words do not belong to the text and some of them are not in frequent use. But most will be needed by the student for extensive reading, and should also help build his passive stock of words. Once again the teacher can use these as starting points for further work on vocabulary expansion.

Yet another type of exercise combines word building with word discrimination to exploit the rich possibilities of suffixation, prefixation and compounding. Although most learners may be familiar with these processes, they may not always be conscious of the rules and conventions that govern their use in current English. In the hands of an imaginative teacher this type of exercise has immense possibilities. It lends itself to a lot of home work and to group work both inside the class and outside

Using the Dictionary

'Reference Work' is closely related to some of the exercises on 'Word Study', but it has an independent purpose neverthe-

less : it introduces the student to the riches of a good dictionary. What has been attempted is a step-by-step introduction to a dictionary and the guidance it offers to pronunciation, meanings, usage and grammar. For each major item, a dictionary entry has been made and explanatory notes, suggestions and tasks provided. A few exercises on some of the lesser known aspects of a good dictionary (for example, information on slang, word borrowings, colloquialisms and words that have acquired different meanings in different regions of countries) are also included.

The exercises that follow poems aim at deepening the learner's understanding and appreciation of these pieces of literature.

It is hoped that this book along with the supplementary reader—*Stories, Plays, and Tales of Adventure*—will help the student develop reading skills which will make him an intelligent and perceptive reader.

THE EDITORS

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Lesson 1

The Kite Maker

RUSKIN BOND

I An ancient banyan which had grown through the cracks of an abandoned mosque was the only tree in the street known as Gali Ram Nath. And little Ali's kite had caught in its branches.

The boy, barefoot and clad only in a torn shirt, ran along the cobbled stones of the narrow street to where his grandfather sat nodding dreamily in the sunshine of their back courtyard.

'Grandfather!' shouted the boy. 'The kite has gone!'

The old man woke from his daydream with a start and, raising his head, displayed a beard which would have been white had it not been dyed red with *mehndi* leaves.

'Did the twine break?' he asked. 'I know that kite-twine is not what it used to be.'

'No, Grandfather, the kite is stuck in the banyan tree.'

The old man chuckled. 'You have yet to learn how to fly a kite properly, my child. And I am too old to teach you, that's the pity of it. But you shall have another.' He had just finished making a new kite from bamboo, paper and thin silk, and it lay in the sun, firming up. It was a pale pink kite, with a

small green tail. The old man handed it to Ali, and the boy raised himself on his toes and kissed his grandfather's hollowed-out cheek.

'I will not lose this one,' he said. 'This kite will fly like a bird.'

And he turned on his heels and skipped out of the courtyard.

II. The old man remained dreaming in the sun. His kite-shop had gone, the premises having been sold many years ago to a junkdealer. But he still made kites for his own amusement and as playthings for his grandson, Ali. Not many people bought kites these days. Adults disdained them and children preferred to spend their money at the movies. Moreover, there were few open spaces left for flying kites. The city had swallowed up the green *maidan* which had stretched from the old fort walls to the river-bank.

But the old man remembered a time when grown-ups flew kites from the *maidan*, and great battles were fought, the kites swerving and swooping in the sky, tangling with each other, until the string of one was cut. Then the beaten but liberated kite would float away into the blue unknown. There was a good deal of betting, and money frequently changed hands.

Kite-flying was then the sport of kings. The old man remembered how the Nawab himself would come down to the river-bank with his retinue to join in this noble pastime. In those days there was time to spend an idle hour with a gay, dancing strip of paper. Now everyone hurried, hurried in a heat of hope, and delicate things like kites and daydreams were trampled underfoot.

III. Mahmood, the kite-maker, had been well known throughout the city in the prime of his life. Some of his more elaborate kites sold for as much as three or four rupees. At the request of the Nawab he had once made a very special kind of kite, unlike any that had been seen in the district. It consisted of a series of small, very light paper discs, trailing

on a thin bamboo frame. To the extremity of each disc he tied a sprig of grass for balance. The surface of the foremost disc was slightly convex, and a fantastic face was painted on it, with the two eyes made of small mirrors. The discs, decreasing in size from head to tail, gave the kite the appearance of a crawling serpent. It required great skill to raise this cumbersome device from the ground, and only Mahmood could manage it.

Everyone had, of course, heard of the 'dragon kite' that Mahmood had built, and word went round that it possessed supernatural powers. A large crowd assembled on the *maidan* to watch its first public launching in the presence of the Nawab. At the first attempt it did not budge from the ground. The disc made a plaintive, protesting sound, and the sun was trapped in the little mirrors, making the kite a living, complaining creature.

Then the wind came from the right direction and the dragon kite soared into the sky, wiggling its way higher and higher, with the sun still glinting in its devil-eyes. When it went very high, it pulled fiercely on the twine, and Mahmood's young sons had to help him with the reel. But still the kite pulled, determined to be free, to live a life of its own.

And then it happened. The twine snapped, the kite leapt away towards the sun, sailed on until it was lost to view. It was never found again, and Mahmood wondered afterwards if he had made too vivid, too living a thing of the great kite. He did not make another like it, but instead presented the Nawab with a musical kite, one that made a sound like the *veena*.

IV. Yes, those were more leisurely days. But the Nawab had died years ago ; his descendants were almost as poor as Mahmood himself. Kite-makers, like poets, once had their patrons; Mahmood now had none. No one asked him his name and occupation, simply because there were too many people in the *gali* and nobody could be bothered about neighbours.

When he was younger and had fallen sick, everyone in the neighbourhood had come to ask after his health. Now, when

his days were drawing to a close, no one visited him. Most of his old friends were dead. His sons had grown up, one was working in a local garage, the other had stayed in Pakistan where he was at the time of partition.

The children who had bought kites from him ten years ago were now adults, struggling for a living, they did not have time for the old man and his memories. Having grown up in a swift-changing, competitive world, they looked at the old kite-maker with the same indifference as they showed towards the banyan tree.

Both were taken for granted as permanent fixtures that were of no concern to the mass of humanity that surrounded them. No longer did people gather under the banyan tree to discuss their problems and their plans, only in the summer months did someone seek shelter under it from the fierce sun.

But there was, of course, the boy, his grandson. It was good that his son worked close by, and he and the daughter-in-law could live in Mahmood's house. It gladdened his heart to watch the boy at play in the winter sunshine, growing under his eyes like a young and well-nourished sapling, putting forth new leaves each day.

There is a great affinity between trees and men. They grow at much the same pace, if they are not hurt, or starved, or cut down. In their youth they are resplendent creatures, and in their declining years they stoop a little. They remember, they stretch their brittle limbs in the sun, and, with a sigh, shed their last leaves.

V. Mahmood was like the banyan, his hands gnarled and twisted like the roots of the ancient tree. Ali was like the young mimosa planted at the end of the courtyard. In two years both he and the tree would acquire the strength and confidence that are characteristic of youth.

The voices in the street grew fainter, and Mahmood wondered if he was going to fall asleep and dream, as he so often did, of a beautiful, powerful kite resembling the great white bird of the Hindus, Garuda, God Vishnu's famous steed.

He would like to make a wonderful new kite for little Ali. He had nothing else to leave the boy.

He heard Ali's voice in the distance, but did not realize that the boy was calling out to him. The voice seemed to come from very far away.

Ali was at the courtyard door, asking if his mother had as yet returned from the bazaar. When Mahmood did not answer, the boy came forward, repeating his question. The sunlight was slanting across the old man's head, and a small white butterfly was perched on his flowing beard. Mahmood was silent; and when Ali put his small brown hand on the old man's shoulder, he got no response. The boy heard a faint sound, like the rubbing of marbles in his pocket.

Suddenly afraid, Ali turned and moved to the door, and then ran down the street shouting for his mother. And in the banyan tree, a sudden gust of wind caught the torn kite and lifted it into the air, carrying it far above the struggling, sweating city, into the blue sky

Notes and Meanings

Ruskin Bond (1934—) : was born in Kasauli and now lives in Dehra Dun. His first novel *Room on the Roof* won the John Llewellyn Rhys Prize in 1957. Bond is a writer of elegant prose and does free-lance writing for a living.

In this story he beautifully captures the sorrow one feels at the passing of an age, especially an age of simplicity and dignity.

banyan : an Indian fig tree. Its branches come down to the ground and take root.

displayed : showed
mehndi : a kind of leaf which when made into a pulp and put on the skin or hair dyes it bright red; often used by ladies to decorate their palms and feet.

firming up : becoming dry and stiff

junkdealer : a man who buys old things no longer in use.

disdained : looked down upon

retinue : number of persons travelling with a person of high rank.

| | |
|-----------------------|--|
| sprig | : small twig of a plant or bush with leaves, (here) a tuft of grass |
| convex | : curved like the outside of a ball |
| fantastic | : wild and strange |
| cumbersome | : heavy and awkward or clumsy |
| launching | : setting in motion |
| plaintive | : sounding sad |
| patrons | : persons who help others by giving them financial support and encouragement. In the old days kite-makers had patrons just as poets and writers did. |
| the time of partition | : India gained her independence in August 1947 and was divided into two parts, Pakistan and India. |
| sapling | : young tree |
| affinity | : close connection, resemblance |
| resplendent | : very bright |
| declining years | : the years when one loses strength |
| brittle | : hard but easily broken |
| mimosa | : a small plant with clusters of small, sweet-smelling yellow flowers |
| steed | : (usually) horse (What does 'steed' refer to here?) |

Understanding the Passage

I

1. How did little Ali lose his kite?
2. Who gave him the kite?
3. What did the grandfather do when he heard that the boy had lost his kite?

II

4. The old man used to make a living by
5. Now he could no longer make a living that way because
6. It was not merely the people who had changed. The city was no longer suitable for kite-flying because.. . . .
7. In a kite-flying contest, a kite is said to be defeated when.....

III

8. What is the old man's name?
9. Why was the 'dragon kite' given that name?
10. Who did he make the 'dragon kite' for?
11. Was the 'dragon kite' a success or a failure? Why?
12. What happened finally to the 'dragon kite'?

IV

13. 'Mahmood now had no patrons.' What had happened to his 'patrons'?
14. There is a comparison drawn between the old man and the banyan tree. In what respects are they alike?
15. The old man is compared to the banyan tree. What is his grandson compared to?
16. The author says that trees and men are alike. In what respects are they alike?
17. What happens to the old man at the end of the story?
18. What is the feeling created in us by this story?

Word Study

1. Little Ali's kite was caught in the branches of a tree. *Branch* in this sentence denotes the branch of a tree, the arm-like part of a tree. This is the usual, perhaps the original, meaning of *branch*. However, the word *branch* also has other meanings. It can refer to a division or subdivision of an institution, a river, road, railway, mountain range, family or subject of knowledge. Now make a sentence for *each of these meanings* of the word *branch*.
Here are some examples :
(a) That company has *branches* in all parts of the country.
(b) English is a *branch* of the Germanic family of languages.
(c) Electronics is a *branch* of physics.
2. Look up the word *foot* in your dictionary. List *four* different meanings of the word. Make a sentence to illustrate each meaning.
3. The serpent-like kite that Mahmood made for the

Nawab was a *cumbersome* device. It was burdensome, heavy and awkward to carry.

To *cumber* is to burden (like being 'cumbered' or 'burdened' with parcels). The adjective is formed from the verb *cumber* by adding the suffix *some* : 'cumber-some.'

Exercise 1

- A. Form adjectives from the following verbs by adding *some* :

| | | | |
|--------|------|---------|-------|
| irk | tire | trouble | fear |
| meddle | | burden | quail |

- B. What does each of these adjectives mean? Look up a dictionary and find out.

- C. Now use the adjectives you have formed in sentences of your own.

e.g., Modern soldiers would find old-fashioned armour *cumbersome*.

4. A banyan had grown through the cracks of an abandoned *mosque*.

A *mosque* is the place of worship for the Muslims.

Every religion has its own place of worship, e.g.,

The Sikh place of worship is called 'a gurdwara.'

The Buddhist place of worship is called 'a pagoda.'

- D. Do you know to which religions the following places of worship belong? Find out.

synagogue, temple, church, fire temple, pantheon, chapel

Reference Work . Dictionary

A dictionary deals with the words of a language. It contains various kinds of information about words. Any standard dictionary gives us :

1. the pronunciation of a word
2. the grammar of a word ; and
3. the meaning and use of a word.

Good use of such a dictionary is learnt mainly through practice. But there are symbols and conventions which you

must learn to make your search more rewarding. Let us look at the first of these.

How does a dictionary teach us the pronunciation of a word? Here is an entry from the *Advanced Learner's Dictionary of Current English* (ALD), Third Edition

Wrestle /'resl/ v1 VP2A, C, 3A~(with sb), struggle with sb (as a sport) and try to throw him to the ground without hitting him :~with sb; (fig)~with a problem/a temptation/one's conscience. **Wrestler**/'reslə(r)/n person who~s.

Note : The conventions explained below are those of ALD, Third Edition. Other dictionaries may have slightly different conventions.

The pronunciation of the word is given immediately after the word and is enclosed within straight brackets ' /'resl/'. The pronunciation is given in phonetic script and a mark like this' is put above and in front of the stressed part (syllable) of the word e.g., wrestle /'resl/, above /ə'b ʌ v/ (The front inside cover of the ALD will give you the key to the phonetic symbols. Learn these to help you to pronounce new words correctly.) If a word has an 'irregular plural' the dictionary will also tell you how to pronounce the plural form.

For example, if the plural of a word

woman/'wʊmən/ n (pl) **women**/'wɪmɪn/

is not given it means that the word takes the regular plural ending 's'.

Task

Now look up the following words from the lesson in your dictionary for their pronunciation and stress.

| | | |
|---------------|------------|----------------|
| neighbourhood | cumbersome | supernatural |
| determination | ancient | barefoot |
| properly | premises | remember |
| everyone | occupation | characteristic |
| abandoned | display | himself |
| remain | amusement | prefer |
| frequently | extremity | |

Success is Counted Sweetest

Who values success the most—the one who has succeeded
or the one who has failed ?

1. *Success is counted sweetest
By those who ne'er succeed
To comprehend a nectar¹
Requires sorest² need.*
2. *Not one of all the purple host³
Who took the flag today
Can tell the definition,
So clear, of victory*
- 3 *As he, defeated, dying,
On whose forbidden ear
The distant strains of triumph⁴
Break, agonized and clear.*

EMILY DICKINSON
(1830-1886)

Exercises

1. Success appears attractive to those
 - (a) who succeed
 - (b) who don't succeed
 - (c) who want to succeed, or
 - (d) who don't care for success

¹ the drink of the gods (in old Greek stories)

² greatest

³ army (old use)

⁴ sounds of victory like the sound of bugles

Note : In poetry 'ne'er' is sometimes used in place of 'never' as
ne'er accords with the rhyme scheme whereas 'never' does
not

2. Do we appreciate good food when we are very hungry or when we have had a full meal ?
3. How are the last two lines of the 1st stanza connected with the first two lines ?

To answer this question complete this sentence

Just as nectar is relished most by a person who is thirsty and who yearns for it, in the same way success appears
.....

4. Who 'took' the flag—the army that was defeated or the army that was victorious ?
5. (a) What does the defeated, dying soldier hear ?
(b) 'Forbidden ear'—what is the significance of 'forbidden' ?
6. 'Agonized' means very painful. Why have 'the distant strains of music' been described as 'agonized' ?

General : The word 'sweet' is usually used to describe what we eat, what we hear or what we see. We cannot eat, hear or see 'success'. But the word 'sweet' describes the poet's meaning beautifully. This device of using a modifier with a noun with which it is normally not used is called *transferred epithet*. Pick out examples of transferred epithet from the following lines taken from different poems :

- (a) 'The wrinkled sea beneath him crawls'—Tennyson
- (b) 'The ploughman homeward plods his weary way'
—Gray
- (c) 'I all alone beweepe my outcast state.
And trouble deaf heaven with bootless cries.'
—Shakespeare

Suggested Reading

1. 'I Had Been Hungry' by Emily Dickinson
2. 'I Never Saw a Moon' by Emily Dickinson
3. 'Because I Could Not Stop for Death' by Emily Dickinson

Lesson 2

Paul Julius Reuter

HARRY McNICOL

I Have you ever wondered how it comes about that in the newspapers or on the radio we hear so quickly about events that have occurred in distant parts? By wireless it is possible to send a message round the world in a fraction of a second, so why should we not be told by the news-reader what has happened only an hour ago, say, in Moscow? It is not so simple as it sounds. How is the news sent to the newspaper offices all over the country and to the B.B.C., so that it can be served 'hot' (as the newspaper men say) at our breakfast tables and from our loudspeakers? If there is a colliery disaster in Wales, or a typhoon in the China Sea, or an important speech by the Prime Minister of New Zealand, almost everyone in the civilized world hears about it in a matter of hours. Unless it was the business of certain people to distribute news while still 'hot,' it would take much longer to get to us.

If you look at a newspaper you will see that most of the items of news indicate where they come from. At the head of some of them is printed 'From our own correspondent.' This means that the newspaper has a man or woman belong-

ing to its staff 'covering' certain happenings, and sending in 'exclusive' reports to the newspaper office. Messages 'from our own correspondent' are usually concerned with important happenings which were foreseen, so that correspondents could be sent to cover them. Or they are from some important city, where the newspapers consider it worthwhile to employ a reporter or correspondent permanently.

At the end of other news 'stories' there may be printed 'British United Press' (or just 'B. U. P'), or 'Associated Press', or, most commonly, the word 'Reuter'. These are news agencies. News agencies are firms whose business is to collect news and sell it to newspapers and radio systems all over the world. Even the greatest newspapers and broadcasting systems cannot afford to have correspondents everywhere, so it is obvious that the news agencies are very useful to them. It is with one of these agencies, Reuters (pronounced Roy-ters), that we are concerned.

II. In the old days news travelled very slowly, about as fast as a horse could gallop. There were quicker ways of sending messages. For example, the Romans built signal stations along the East Coast of Britain, so that they could send signals by smoke and fire if the barbarians approached the coast in their ships. The same plan was used over a thousand years later, when Philip of Spain's Armada was expected, and again when Napoleon had designs on England. But this was making signals, rather than sending news.

As man became busier and time more precious, some method of sending messages quickly had to be discovered. The semaphore was invented, and towers with movable arms were erected across the country, just within sight of each other, so that messages could be passed on from station to station. This was the first telegraph, the quickest way of sending messages before the coming of electricity. Most news was sent by post. That is, relays of horses were provided along the route, and a coach or a post-boy carried the news and the mail, picking up fresh horses when the old ones were tired.

Another method of sending news was by pigeon. The

carrier pigeon, like the cat, is extremely attached to its home, and if a traveller wanted to send a message back to his starting point, he fixed it to a pigeon which he had taken with him. The bird, once set free, flew straight back to its loft, and the message could then be taken from its leg.

The invention of the electric telegraph and the Morse Code, and, later, of wireless, speeded up the sending of news. But before news could be sent it had to be collected. Paul Julius Reuter did more than any other man to organize the collection and distribution of news.

III. Reuter was born in 1816 of Jewish parents in the German city of Cassel. His father died when he was thirteen, and he had to find work in his uncle's bank at Gottingen. The professor of astronomy at the University of that city was the famous mathematician and physicist, Gauss, who at this time was carrying out experiments with the electric telegraph. Young Reuter made the acquaintance of this scientist and became interested in telegraphy.

In 1845 Reuter married the daughter of a banker. Two years later, with borrowed money, he became a partner in a firm of booksellers. But selling books was not exciting enough for this young man.

Bankers and financiers, who trade in money, attach a great deal of importance to hearing news before other people. By doing this, they get opportunities of doing business and making large sums of money. For example, thirty years before, the Rothschilds had made a great sum of money because they employed a special messenger, who brought them news of the fall of Napoleon before anyone else heard about it.

Reuter knew all this, having been trained in a bank, and the idea came to him that, if he could provide advance news, businessmen would be only too glad to pay him for it. In 1849, therefore, he sold his interest in the bookshop and took a small office at Aix-la-Chapelle (now Aachen). Then he went to a local bird fancier and bought twenty pairs of carrier pigeons.

Reuter now took a friend into his confidence. This man was a stockbroker who worked at the Brussels stock exchange

and could therefore provide the news which businessmen in Aix required. Each day Reuter put on the Brussels mail-coach a cage containing a pair of pigeons, addressed to his friend. When the birds were delivered to him, the friend set them free after fastening to their legs silk bags containing the stock prices.

The pigeons arrived home three hours before the mail-coach, and immediately Reuter and his wife made many copies of the messages and delivered them to the businessmen who paid for the service. Brussels had been connected by telegraph with Paris and Berlin, and the pigeon post was used to connect Aix-la-Chapelle with the system.

IV. At that time England was, as far as business was concerned, the leading country in Europe. She alone had not been laid waste by the armies of Napoleon, and during the long war her allies and even her enemies had bought their munitions and supplies from her. Long before any other state, she had developed her coal mines and had built factories and railways. Now, when the European countries were doing likewise, they turned to her to supply them with money and materials. Thus it was that, in the middle of the last century, London, as the capital of 'the workshop of the world,' was called, was the principal business city, not only of Europe, but of the entire world.

When Reuter heard that a telegraph cable had been laid from London to Paris, connecting the British capital with the cities of Europe, he at once realized that in London he would have a wonderful opportunity to distribute the most important business news to the Continent.

In 1851 he sold his property in Aix and went to London, where he and his wife took humble lodgings and a small office in the Royal Exchange Building, which is the business centre of the City. His aim was to establish himself as an agent for businessmen on the Continent, sending them by telegraph the latest news of the London Stock Exchange. He engaged as his office boy a smart lad called John Griffiths, who later became a high official in the Reuter Company.

An amusing story shows how difficult for the unknown Jew

his first months in London were.

One day, when Reuter was eating his meagre lunch in a cheap restaurant, Griffiths ran in and called him breathlessly

'Mr. Reuter,' he gasped, 'someone's been to see you.'

'Yes, yes?' Reuter queried impatiently, 'who was it?'

'A foreign-looking gentleman'

'A foreigner? Mein Gott! Business at last.'

Reuter looked delighted, then his expression changed to one of alarm, and he rose from the table in his anxiety 'Did you let him go? Did he leave his name? Boy, why didn't you come for me at once?'

'It's all right, sir', Griffiths grinned, 'he's still at the office. I didn't let him go. I locked him in'

And that was how the new firm gained a client

V Soon business began to grow, and instead of sending out only London business news, Reuter employed agents to send him reports from the chief European business centres, such as Amsterdam, Berlin and Vienna. Then he was able to go farther afield still, and he arranged for agents in India and the Far East to send messages by mail to Suez, whence they were sent on to London by the newly laid cable

So far the news received and distributed by Reuter was of interest only to businessmen—news of the latest prices of stocks and shares and of other money matters. At that time the sale of newspapers was growing, and the public was becoming more interested in world events. Why, thought Julius Reuter, should his agents in other countries not send him general news? The British newspapers should be glad of this opportunity of getting news of distant happenings without the trouble of collecting it

He sent instructions to his foreign agents that he wanted general as well as business news and he visited the editors of the London newspapers to explain his plan. Most of these papers had managed quite well without Reuter, and they intended to continue to do so. Politely, but firmly, they turned him away

'Very well,' he decided, 'I'll give them a sample of what I've got, and we'll see if they still don't want it.' In 1858,

for a whole month he sent every London newspaper a copy of all his foreign telegrams, leaving them to decide whether they would buy or not. Some did. Some did not.

The French Emperor Napoleon III had made a secret promise to help the King of Sardinia to drive the Austrians out of Italy. In 1859 all the world realized that there was danger of war between France and Austria. A speech which the Emperor was to make to the French Parliament was awaited with great interest. Julius Reuter saw that here was the chance to establish his reputation.

For the time when the speech was to take place he hired the cable connecting Paris to London. Then he arranged with the French authorities to give him a sealed copy of the speech which he promised not to open until the Emperor should start speaking.

When Napoleon rose in the French Parliament, a signal was flashed to Reuter, who opened the package. While the speech, which amounted to a declaration of war on Austria, was being delivered in Paris, Reuter was telegraphing it to his subscribers. Thus, for the first time in history, the newspapers had instant news of a distant happening. Of course those newspapers which did not pay for the Reuter news could not let their competitors make 'scoops' like this, so many more of them decided to subscribe to the Reuter service.

VI. When the Franco-Austrian war broke out, Reuter made careful arrangements and sent war correspondents to the French, Sardinia and Austrian camps, so that he was able to offer the newspapers three accounts of the same battle.

In 1861, only ten years after Reuter had come to England, someone wrote that, through the agency of Mr. Reuter, the daily papers of the great towns of the North of England and of Ireland printed exactly the same telegrams as the London dailies, the farthest extremities of England were as well posted in the news of the world as the metropolis itself; news from England was conveyed in like manner to all the chief continental cities, thus the people of St Petersburg might read every morning an account of the previous night's debates in the British Houses of Parliament.

In the same year the American Civil War broke out. There was at that time no Atlantic cable, but yet Reuter made his arrangements. His agent in New York was to collect the latest information from both the warring parties and put it on board the weekly steamer for Europe. As the ship neared Ireland, the messages were thrown overboard in a tin container and picked up by a Reuter boat. They were then taken ashore and telegraphed by a special line to Cork laid by Reuter for the purpose, and then wired to London.

When President Lincoln was assassinated in Washington, Reuter's correspondent in New York chartered a fast steamer and, having overtaken the mail-boat, flung the message on board. It reached London a week earlier than other news of the tragedy.

By this time Reuter's telegrams were given the place of honour in all the newspapers. Reuter, with his usual enterprise, had extended his service by sending agents to all the important British Colonies. Arrangements were made for supplying news to other agencies which had been set up in Europe.

By 1865 Reuter had become far too large a concern to be managed by one man. Besides, more money than Reuter could supply was required to extend his activities. Shares in the company were sold, other people were brought in as partners, and Julius Reuter became Chairman. He held this position until he retired in 1878, when his son Hubert succeeded him.

When Reuter first came to England, he became a naturalized British subject. In 1871 the Duke of Saxe-Coburg-Gotha honoured him with the title of Baron, and twenty years later he and his two sons were allowed by the British Government to use the title in Britain. Baron Julius de Reuter died in 1899.

Nowadays, in peace time, there are Reuter's correspondents in all countries. The principal news agencies in every country of the world are connected with Reuters, which has first call on their news. When Reuters do not provide news direct to the newspapers, they pass it on to these agencies, who distribute it. Thus the various agencies, by a friendly agreement, help each other.

Before the war Reuter conducted, from the Rugby and Northolt stations to all the great business centres, the largest wireless telegraphic service of its kind in the world.

All this organization lies behind the little word 'Reuter' which appears so often on the pages of our newspapers.

Notes and Meanings

| | |
|----------------------|---|
| colliery | : a coal mine and the buildings, etc., associated with it |
| covering | : (here) reporting what is said and done at meetings, on public occasions, etc. |
| exclusive | : (here) special to only one newspaper |
| Armada | : an enormous fleet of ships sent by King Philip of Spain against England in 1588 |
| have designs on | : (here) intend to get possession of |
| semaphore | : a way of sending messages developed in the 18th century In the semaphore code each letter of the alphabet is represented by a particular position of flags or signal arms |
| Morse Code | : another way of sending messages. It is a system of dots and dashes or short and long sounds, or flashes of light, representing letters of the alphabet and numbers. You can use a lamp, a radio or even tap on a table to send a message in Morse |
| Rothschilds interest | : a great European Jewish banking family : legal share in the ownership of a business, etc. |
| stockbroker | : a man whose business is the buying and selling of shares |
| armies of Napoleon | : Napoleon Bonaparte was Emperor of France from 1804 to 1814. He was a great warrior and dreamed of a vast Empire. He sent his armies to all parts of Europe and when Europe seemed too small, |

| | |
|------------------|---|
| | turned to Egypt and seized Alexandria. |
| munitions | : military supplies, especially guns, bombs, etc. |
| meagre | . insufficient |
| <i>Mein Gott</i> | German expression meaning 'My God!' |
| scoops | . news items obtained and published by one newspaper before its competitors |
| St. Petersburg | . the famous Russian Tsar, Peter the Great, made St Petersburg his capital. Later it was renamed Petrograd and then Leningrad |
| Cork | : a city in Ireland, 254 kilometres south-west of Dublin |
| call | : claim |

Understanding the Passage

I

1. What are the two types of sources which newspapers depend on for their news items ?
2. How do newspapers get the news reports which are published under the heading 'From our own correspondent' ?
3. What do the news agencies do ?
4. What is the business of Reuters ?

II

5. Why does the author say that in the old days news travelled only 'as fast as a horse could gallop' ?
6. What does a 'carrier pigeon' carry ?
7. Which of the following statements is true ?
 - (a) A carrier pigeon will carry news from a traveller to his home.
 - (b) A carrier pigeon will carry news from home to a traveller
8. Reuter was the first person
 - (a) to invent the electric telegraph
 - (b) to invent the Morse Code
 - (c) to organize the collection and distribution of news

III

- 9 Reuter's first system for the collection and distribution of news was meant for
 - (a) newspapers.
 - (b) government agencies
 - (c) businessmen.
 - (d) the general public.
- 10 In this first system, the transmission (carrying) of news from Brussels to Aix-la-chapelle was done by
 - (a) pigeons
 - (b) the mail coach.
 - (c) runners.
 - (d) the electric telegraph.
- 11 How was this system more efficient than sending news by post ?
12. In the first system, news could be transmitted
 - (a) from Aix-la-chapelle straight to Paris and Berlin.
 - (b) from Paris and Berlin straight to Aix-la-chapelle
 - (c) from Paris and Berlin, through Brussels, to Aix-la-chapelle.
 - (d) from Brussels, through Paris and Berlin, to Aix-la-chapelle.

IV

13. How had England become the leading country in Europe, in business ?
- 14 What did Mr Reuter do to take advantage of this fact ?
15. Did he immediately prosper in the new city ?

V

16. What (according to you) were the three most important decisions showing enterprise that Mr Reuter made in his business career ?
- 17 Mr Reuter hired the cable connecting Paris to London the time when the Emperor of France was going to make a speech to the French Parliament. Why did he do so ?
- 18 The text of the Emperor's speech was cabled from Paris to London by Reuter's agents. (True/False)
19. What was the first 'scoop' that newspapers which subscribed to Reuter's news agency made ?

VI

0. Reuter's agency brought about the following changes in

news services. (Tick the right answers)

- (a) News travelled faster.
- (b) News became standardized.
- (c) Small town newspapers printed different news stories from the London papers
- (d) News travelled only one way, from London to the continental cities.
- (e) The news of the world reached even unimportant places

21. How was Mr Reuter honoured for his services ?

Word Study

1. A terrible *typhoon* in the China Sea.

A *typhoon* is a violent windstorm of the kind that occurs in the Western Pacific.

There are various words that are used to describe the phenomenon of *air moving* at a very great speed.

'Typhoon' is one such word. Here are some others.

- hurricane : violent windstorm, especially a West Indian one
- whirlwind : swift, circling current of air in a funnel-shaped column
- tornado : violent and destructive whirlwind
- cyclone : violent wind rotating round a calm central area
- tempest : violent storm

Exercise

1. There are several other words which are used to describe the simple phenomenon of air in motion (not necessarily at speed). List these words and use them in sentences.
2. The suffixes *-ian* and *-ist* have several uses. One of these is to produce nouns which refer to the special job a person does. e.g. A man who specializes in mathematics is called a mathematician. A man who studies biology is called a biologist.
Now, when do we use *-ian* and when do we use *-ist* ?
In general *-ian* is used in the case of nouns ending in *-ics* to form other nouns, e.g. mathematics—mathe-

matician; -ist is usually used in the case of nouns ending in -logy, e.g., technology—technologist.

Exercise

- A. Add appropriate endings (-ian, -ist) on to the following words.

(a) electric—— (b) psychology——
(c) physics—— (d) etymology——

You must remember, however, that many nouns which do not end in -logy take the -ist ending.

e.g. One who dramatizes is a dramatist

An expert in physics is a physicist.

- B. List other such words.

- C. What is the difference between a 'physicist' and a 'physician'?

Reference Work : Dictionary

In the last two lessons we saw how a dictionary gives the pronunciation and grammar of a word. We will now find out about meaning and use. First, here once again, are a few symbols and abbreviations you should remember.

Symbol What it represents

- ~ replaces the headword in order to save space
/ shows that the words are alternative, e.g., accident/mistake
□ shows the change from one part of speech to another when a headword functions as two parts of speech

Abbreviations

- colloq. —colloquial
fig. —figuratively
lit. —literary
sl. —slang
sth. —something
sb. —somebody
[c] —countable noun (e.g., chair, book)
[u] —uncountable (e.g., milk, grass)

Now look at the dictionary entry we looked at last time. This time we shall learn what it tells us about meaning and use.

wrestle / 'resl / v₁ [VP 2A, C, 3A] ~ (with sb), struggle with sb (as a sport) and try to throw him to the ground without hitting him. ~ with sb ; (fig)
~ with a problem/a temptation/one's conscience
wrestler / 'resl ə(r) n person who ~s.

The entry tells us .

1. 'to wrestle' is to struggle with someone (usually as a sport) and to try to throw him to the ground without hitting him.
2. You wrestle *with* someone, e.g., Ali Aga, wrestled with Dara Singh.
3. figuratively (not in its ordinary sense but used imaginatively)--you can wrestle with a problem or with a temptation or with your conscience
e.g., I spent the whole night wrestling with that problem and I still haven't found a solution.

Task

Here now is another dictionary entry. Write a description of it as shown in 1-3 above.

grapple / 'gro:əpl / v₁ (VP 2A, C, 3A,) ~ with, seize firmly ; struggle with sb/sth at close quarters , (fig) try to deal with (a problem, etc.) ; ~ with an enemy The wrestlers ~d together.

Lesson 3

The Appointed Day

JAWAHARLAL NEHRU

< The appointed day has come—the day appointed by destiny—and India stands forth again, after long slumber and struggle, awake, vital, free and independent. The past clings on to us still in some measure and we have to do much before we redeem the pledges we have so often taken. Yet the turning point is past, and history begins anew for us, the history which we shall live and act and others will write about.

It is a fateful moment for us in India, for all Asia and for the world. A new star rises, the star of freedom in the East, a new hope comes into being, a vision long cherished materializes. May the star never set and that hope never be betrayed!

We rejoice in that freedom, though clouds surround us, and many of our people are sorrow-stricken and difficult problems encompass us. But freedom brings responsibilities and burdens and we have to face them in the spirit of a free and disciplined people.

On this day our first thoughts go to the architect of this freedom, the Father of our Nation, who, embodying the old

spirit of India, held aloft the torch of freedom and lighted up the darkness that surrounded us. We have often been unworthy followers of his and have strayed from his message, but not only we but succeeding generations will remember this message and bear the imprint in their hearts of this great son of India, magnificent in his faith and strength and courage and humility. We shall never allow that torch of freedom to be blown out, however high the wind or stormy the tempest.

Our next thoughts must be of the unknown volunteers and soldiers of freedom who, without praise or reward, have served India even unto death.

We think also of our brothers and sisters who have been cut off from us by political boundaries and who unhappily cannot share at present in the freedom that has come. They are of us and will remain of us whatever may happen, and we shall be sharers in their good and ill fortune alike.

The future beckons to us. Whither do we go and what shall be our endeavour? To bring freedom and opportunity to the common man, to the peasants and workers of India; to fight and end poverty and ignorance and disease; to build up a prosperous, democratic and progressive nation, and to create social, economic and political institutions which will ensure justice and fullness of life to every man and woman.

We have hard work ahead. There is no resting for any one of us till we redeem our pledge in full, till we make all the people of India what destiny intended them to be. We are citizens of a great country, on the verge of bold advance, and we have to live up to that high standard. All of us, to whatever religion we may belong, are equally the children of India with equal rights, privileges and obligations. We cannot encourage communalism or narrow-mindedness, for no nation can be great whose people are narrow in thought or in action.

To the nations and peoples of the world we send greetings and pledge ourselves to cooperate with them in furthering peace, freedom and democracy.

And to India, our much-loved motherland, the ancient, the eternal and the ever-new, we pay our reverent homage and we bind ourselves afresh to her service.

JAI HIND

+7

Notes and Meanings

Jawaharlal Nehru (1889-1964) : India's first Prime Minister and one of the foremost leaders of the struggle for freedom, was also a distinguished writer. *Glimpses of World History*, *The Discovery of India* and *An Autobiography* are among the most widely known of his books.

This inspiring passage is a message he gave to the press on 15 August 1947.

| | |
|--------------------|--|
| redeem the pledges | : fulfil the promises made to serve India and her people, to do away with poverty, ignorance and disease |
| fateful | : (here) important and decisive |
| materializes | : becomes a fact |
| betray | : be disloyal to |
| encompass | : encircle, envelop |
| held aloft | : held high |
| strayed | : wandered away from |
| beckons | : calls |
| verge | : edge |
| further | : promote |

Understanding the Passage

1. What is the 'appointed day' referred to in the title?
2. What does 'the new star' that Nehru refers to, represent?
3. Who does Nehru mean by 'our brothers and sisters who have been cut off from us by political boundaries'?
4. What is the attitude that Nehru shows towards such people?
5. Who do his thoughts go to on 'this great day'?
6. What is the pledge that Nehru makes, in this speech,?
7. Why (according to Nehru) should we discourage communalism?

Word Study

We have often been *unworthy* followers of Gandhi and have strayed from his message.

unworthy

not worthy

The **un-** prefix, like the **in-** prefix, has several uses. It is often used to give the opposites of words or the negative forms of words. Listed below are some words beginning with **in-/un-**.

(a) **un-/in-** + adjective/noun will give you not + adjective/noun.

Examples .

Adjectives

untrue

unkind

uncertain

unhappy

unnatural

unknown (unknowing)

unspoken

unexpected

unending

unmanly

*ungainly

*unkempt

*uncouth

independent

inaccurate

inadequate

inappropriate

inattentive

inactive

inhuman

inaudible

invisible

inadvertent

invariable

incessant

Nouns

untruth

unkindness

uncertainty

unhappiness

independence

inaccuracy

inadequacy

inappropriateness

inattentiveness

inaction

inhumanity

inaudibility

invisibility

(b) **un-** + verb will give you the opposite of the verb.

uncover

unscrew

unbolt

unmask

*These words are always used with the prefix **un-** ('gainly', 'kempt' 'couth' are not words in use)

e.g. The tramp was a rough, uncultured fellow; he was ungainly unkempt and uncouth.

unpack untie unwind undress
uncork

E.g. Don't tie up that parcel so thoroughly; remember you will have to untie it very soon.

(c) *in-* is also used to strengthen the meaning of the following adjectives :

Examples . inflammable, invaluable, incandescent
Mother Teresa's *invaluable* work for the suffering people of India will be long remembered.

(d) Also note the following :

(i) ungrateful (adj.) ingratitude (n)

unable (adj) inability (n)

(ii) 'unable' is usually followed by 'to'

I was *unable* to attend the meeting yesterday.

'incapable' is usually followed by 'of'

He is very weak and is *incapable* of any hard work.

Exercise

1. A. Add *in-/un-* appropriately to the following words :

| | | | |
|-------|-----------|----------|-----------|
| tie | truth | known | dependent |
| mask | gratitude | capable | certainly |
| dress | adequate | variably | happiness |
| | able | | |

B. Find words from the examples given on page 28 which mean the following :

could not=

something which does not end=

open out the knot=

take the cork out of the mouth of the bottle=

very precious=

catches fire easily=

2 Do you think the following words can be used with an *un-/in-* prefix ? Give the meanings of the words you form.

| | | | | | | |
|-------|--------|-------|--------|-------|--------|-------|
| dying | trying | tried | test | bind | kindly | firm |
| dead | try | | tested | bound | sure | valid |

Reference Work · Dictionary

Look at the following extract from a dictionary entry.

observe /əb'z3v / vt, vi 1. [VP6A, 8, 9, 10, 25, 2A, and 18.9,

passive] see and notice; watch carefully:~the behaviour, of birds The accused man was~d to enter the bank/trying to force the lock of the door. I have never~d him do otherwise. He~d that it had turned cloudy. He~s keenly but says little. 2. [VP6A] pay attention to (rules, etc.); celebrate (festivals, birthdays, anniversaries, etc.): Do they~ Christmas Day in that country? 3. [VP6A,9] say by way of comment: He~d that we should probably have rain.

Task

Look up the following words in the dictionary for their pronunciation:

| | | |
|-----------|-----------|-------------|
| appoint | destiny | independent |
| moment | architect | unworthy |
| volunteer | soldier | |

The Little Black Boy

Do you think that black children are in any way inferior to white ones ? Do black children have the same feelings as other children? In the eyes of God everyone is alike. How then can we overcome the prejudices created by the colour of the skin.

1. *My mother bore¹ me in the Southern Wild,²
And I am black, but O my soul is white.
White as an angel is the English child.
And I am black, as if bereav'd³ of light.*
2. *My mother taught me underneath a tree,
And, sitting down before the heat of day,
She took me on her lap and kissed me,
And, pointing to the east, began to say :*
3. *Look on the rising sun—there God does live,
And gives his light, and gives his heat away;
And flowers and trees and beasts and men receive
Comfort in morning, Joy in the noon day.*
4. *'And we are put on earth a little space,
That we may learn to bear the beams of love;
And these black bodies and this sunburnt face
Is but a cloud, and like a shady grove.*
5. *'For when our souls have learnt the heat to bear,
The cloud will vanish, we shall hear His voice,
Saying: "Come out from the grove, my love and care,
And round my golden tent like lambs rejoice."*

¹(past tense of bear) to give birth to

²Probably Africa which is to the south of Europe and was considered 'wild' during Blake's time.

³deprived/robbed of

- 6 *Thus did my mother say, and kissed me,
And thus I say to the little English boy,
When I from black and he from white cloud free,
And round the tent of God like lambs we joy,*
7. *I'll shade him from the heat, till he can bear
To lean in joy upon our father's knee;
And then I'll stund and stroke his silver hair,
And be like him, and he will then love me.*

WILLIAM BLAKE
(1757-1827)

Exercises

- 1 'My soul is white'. Does 'white' refer to
 - (i) colour ?
 - (ii) snow ?
 - (iii) angelic qualities ?
2. The mother pointed to the east. What did she tell the child ?
- 3 (a) Does the sun rise in the east or in the west ?
(b) What are we supposed to do when we are on the earth ?
(c) Is there any basic difference between the black and the white races ? What does the mother compare the blackness of the skin to ?
- 4 Why does the poet compare the bodies of the two children to a cloud ?
5. In what sense has the word 'heat' been used in the poem ?
- 6 (a) When will the two boys be free of the black and white clouds ?
(b) Where will they be ?
7. (a) How will the black boy help the white one ?
(b) What does the black boy long for ?
(c) Does he seem to you to be
 - (i) generous ?
 - (ii) pathetic ?
 - (iii) unfair ?

Give a reason for your answer.

Lesson 4

Father has a Bad Night

CLARENCE DAY

I One winter morning when Father left the Riding Club on horseback and rode through East Fifty-eighth Street, his horse fell with him. Not only did the stupid animal fall but he landed on Father's foot.

Father pulled his foot out from under, got the horse up, and went on to the Park for his ride. But he found later that one of his toes had been bent and that he couldn't straighten it out.

This was not only an inconvenience to Father, it was a surprise. He knew other men got smashed up in accidents, but he had assumed that that was because they were brittle. He wasn't. He was constructed in such a manner, he had supposed, that he couldn't be damaged. He still believed that this was the case. Yet one of his toes had got bent.

That toe never did straighten out and Father talked of it often. He felt that he had had a strange experience, one that was against Nature's laws, and he expected those who listened to his story to be deeply concerned and impressed. If they weren't he repeated it.

We heard it at home hundreds of times, one year after

another. 'That's enough about your toe,' Mother would cry. 'Nobody cares about your toe, you know, Clare!'

But father said that of course people did. He told all his friends at the club. 'You know what happened to me? Why one morning when the pavement was icy, that bay cob that Sam Babcock sold me fell on my toe—and he bent it! Never had such a thing happen to me all my life. Bent my toe! It's getting a corn on it now. Here. On top. My shoemaker says he can't fix it. There's nobody as stupid as a shoemaker except that bay cob.'

From this time on, although he still was contemptuous of diseases, Father began to dislike to hear any accounts of other men's accidents. They seemed to him portents of what might happen, even to him.

One day in the country, when he took the train at the Harrison station, he saw a pretty neighbour of ours, young Mrs. Wainwright, sitting in the car with her boy. He stopped to say how d'ye do, intending to sit and talk with her. But she said, as she greeted him, 'I'm taking my little son in to the dentist—he's had such a sad accident, Mr. Day. He's broken off two front teeth.'

The boy grinned, Father looked at the broken stumps, and his face got twisted and shocked. 'Oh, my God!' he said. 'Oh! Oh!' And he hurriedly left her, to sit in some other car. When he got home that evening, he complained about this occurrence, and blamed Mrs. Wainwright for showing him her family horrors.

'Your husband felt so badly about my little boy,' Mrs. Wainwright said next week to Mother. 'How sympathetic he is, Mrs. Day.'

II A year or so later, Father had another of these situations to face. The doctors had to operate on one of my legs for adhesions. Worst of all, since for some reason I couldn't be moved at that time to a hospital, I was operated on at home.

They left me feeling comfortable enough, with my leg trussed up in plaster. But Mother was troubled and unhappy about it, and when Father came in and she ran to him to pour out her woes she disturbed him.

He couldn't get away from it this time. There was no next car to go to. He puckered his face up in misery. He chucked his coat and hat in the closet. He finally told Mother he was sorry for me but he wished she would let him be sorry in peace. The whole damn house was upset, he said, and he wanted his dinner.

When he had his dinner, he couldn't enjoy it. He could only half enjoy his cigar. He felt distressed but didn't wish to say so. He was cross to Mother. He swore Mother said he was heartless and went off to bed.

He felt badly to think that I might be suffering. But he didn't at all like to feel badly. He didn't know much about suffering, and the whole situation confused him. He walked up and down and said 'Damn !' He said he wished to God that people would take care of themselves the way he did, and be healthy and not bother him this way. Then he lit another cigar, sat down to read, and tried to forget all about it. But as his feelings wouldn't let him do that, he helplessly frowned at his book.

Mother had told him not to go up to see me, but after a while he just had to. He came quietly up to the top floor, groped around in the dark, and looked in my door. 'Well, my dear boy,' he said

His voice was troubled and tender.

I said, 'Hello, Father.'

That made him feel a little better and he hopefully asked me. 'How are you ?'

I made an effort and replied, 'I'm all right.'

'Oh, damn,' Father said, and went down again.

I knew it was the wrong thing to say. If I had been angry at my leg and the ether, he would have felt reassured. He liked a man to be brave in a good, honest, full-blooded way. He hated to see him merely lie still and pretend he was all right when he wasn't.

He sat up late, smoking and reading or pacing the floor, and when he went to bed himself he slept badly. That was the last straw. He got up and moved into the spare room in the rear of the house. I was in the room just above. I could hear him talking bitterly to himself about the way they had tucked in the sheets. Even after he had got them fixed

properly, his mind was not at rest. He tossed impatiently about, got up and drank some water, said it was too warm, dozed a little, woke up again, hunted around for the switch, turned the light on, and felt miserable. As he never did anything in silence, his resentment burst out in groans. They grew louder and louder.

III. My leg was feeling easier by that time. I had no pain to speak of, and I slept all that Father would let me. Mother on the floor below Father, with her ears stuffed with cotton, slept too. But the spare-room bed was by an open window facing the quiet backyards, and as the neighbours, it seemed, had no cotton, they hadn't much chance to rest.

The next day, Mother happened to stop in to see Mrs. Crane, who lived a few doors away from us, and started to tell her about my operation. But Mrs. Crane interrupted.

'Oh yes, Mrs. Day,' she said. 'My daughter and I knew something had happened. It must have been terrible. We were so sorry for him. We could hear him groaning all night. How very hard it must have been for you. My daughter and I got a little sleep toward morning, but I'm afraid you had none at all.'

On her way home, Mother met another of the neighbours, Mrs. Robbins, who lived on the other side of our block in the next street, and whose rear bedrooms faced ours. Mrs. Robbins too, knew all about it.

'My room is in the front of the house,' she said, 'so I didn't know what had happened until Mr. Robbins told me at breakfast. He talked of nothing else all this morning. He couldn't believe that I hadn't heard the- er- your poor son's dreadful cries.'

Mother waited that evening for Father to get home from his office. The minute he came in, she pounced on him. 'Oh, Clare,' she said, 'I am so ashamed of you.' 'You get worse and worse. I saw Mrs. Crane today and Mrs. Robbins, and they told me what happened last night, and I don't believe any of the neighbours got one wink of sleep.'

'Well,' Father answered, 'neither did I.'

'Yes, but Clare,' Mother impatiently cried, seizing his coat lapels and trying to shake him, 'they thought it was Clarence making those noises and all the time it was you.'

'I don't give a damn what they thought,' Father said wearily. 'I had a bad night.'

Notes and Meanings

Clarence Day: an American writer. He has written several books, e.g., *Life with Father*, *God and My Father*; *Life with Mother*; *This Simian World*. This extract has been taken from *Life with Father*. Clarence Day has written about his own family but, as one critic has said, 'He has captured for a whole world a little something of everybody's family.' His stories remind us of events and characters in our own families.

| | |
|----------------|---|
| bay cob | : a reddish-brown horse |
| corn | : small area of hardened skin on the foot |
| portents | : signs which warn of things to come, especially unpleasant things |
| car | : (here) railway carriage |
| adhesions | : (here) joining of tissues in the body, often after an injury |
| trussed up | : (here) bandaged |
| puckered up | : wrinkled up |
| chucked | : threw |
| ether | : a liquid made from alcohol and used by doctors as an anaesthetic |
| full-blooded | : vigorous |
| the last straw | : an addition to a task or a burden that makes it finally intolerable |
| wearily | : tiredly |

Understanding the Passage

I

1. What was the unfortunate thing that happened to Father? (One or two sentences)

2. Why was this a surprise? (One or two sentences)
3. Do you think Mrs Wainwright's boy had had a serious accident? Give a reason for your answer. (One or two sentences)
4. What is peculiar about Father's reaction at seeing the boy?
5. Mrs. Wainwright thought that Mr. Day had been very sympathetic. Would you agree with her?

II

6. What was the new horror that Father couldn't get away from?
7. Mother said that Father was 'heartless'. Would you agree? Give reasons for your answer.
8. Why do you think Mother told him not to go and see his son? (One sentence)
9. Father was of much help to others during the crisis. (True/False)
10. Do you think the son was in great pain? Give a reason for your answer
11. Who do you think suffered the most in the family because of the son's operation?
12. Why was the neighbours' sleep disturbed? (One sentence)
13. Mrs. Crane said, 'We were so sorry for him.' Who did she mean by 'him'? (One word)
14. Whose groans did the neighbours hear throughout the night? (One word)
15. Choose the right word or words to describe Clarence Day's account of his father

| | |
|--------------|----------|
| affectionate | serious |
| respectful | ironical |
16. Choose the right word or words to describe father

| | |
|---------------|---------------|
| brave | self-centred |
| uncomplaining | unsympathetic |
| unreasonable | eccentric |

Word Study

1. The *bay cob* fell on father's foot and bent his toe.
A 'bay cob' is a kind of horse

'Bay' refers to the colour of the horse, i.e., a reddish-brown

Sometimes horses are referred to by their colour only, e.g.,

He was riding the big *bay* yesterday morning.

'Cob' is the name given to a particular 'breed' of horse, i.e., a strong, short-legged horse used for riding. Horses may be distinguished by their breed alone, e.g., The *cob* I bought from Farmer Jones went lame

Listed below are several other names for horses

- (1) A *hunter* is a horse of great strength used in hunting.
- (2) A *stallion* is a fully grown male horse.
- (3) A *steed* is the literary word for horse. What are the following?

coll filly nag roan

2. 'This was not only an inconvenience to Father, it was a surprise.' 'To inconvenience' is a verb; 'inconvenience' is also the noun derived from it, but without any change of form. The nouns derived from a number of other verbs are formed with suffixes such as *-ion*, *-ance*, etc. What nouns can be derived from the following verbs? Most of the words are from the passage.

| | |
|-------------|---------------|
| to assume | an..... |
| to suppose | a |
| to expect | an... |
| to dislike | a.... |
| to complain | a |
| to disturb | a |
| to pretend | a |
| to resent | a |
| to command | a |
| to commend | a |

- 3 'Father looked at the broken **stumps** and his face got all twisted and shocked.'

Stump can be used

- (1) as a noun
- (2) as a verb

As a **noun** it has the following meanings .

- (a) the part of the tree remaining in the ground when the tree has fallen or has been cut down

- (b) anything remaining after the main part has been cut or broken off, or has worn, e.g., an amputated limb, a worn-down tooth, the useless end of a pencil, cigar, etc.
- (c) one of the three upright pieces of wood at which the ball is bowled in cricket

As a verb it has the following meanings :

- (a) walk with stiff, heavy movements
- (b) be too hard for; to leave at a loss. *Example* : All the candidates were **stumped** by the second question.
- (c) end the innings of a batsman by displacing the bails on the stumps with the ball when he is out of his crease.

Example : The wicket keeper **stumped** three batsmen in this match

- (A) Make six sentences with the word **stump**. In three use **stump** as a noun and in the other three use **stump** as a verb.
- (B) What does the word **root** mean.
 - (a) as a noun?
 - (b) as a verb?

Reference Work : Dictionary

In the last lesson we saw how a dictionary gives us help in the meaning and use of a word. Now let us look at three other entries from the same dictionary to get at some more information on meaning that it provides :

1. chap /tʃæp / n (colloq.) man; boy; fellow
 2. bloke /bləʊk / n (sl) man
 3. peon / 'piən / n (a) (in Latin America) unskilled farm worker, esp. one who is not wholly free
 - (b) (in India and Pakistan) office messenger; orderly.
- ~age n [u] system of employing ~s, (legal) use of indebtedness to compel sb to work.

From these three entries we get the following additional items of information

1. that a word like *chap* is in colloquial use, i.e., it is used in ordinary conversation but not in formal or literary writing

2. that a word like *bloke* is slang and therefore not used in polite conversation or good writing
3. that a word like *peon* has different meanings in different countries, and
4. that a word like *peon* gains special meaning when used as part of a specialist language, in this case the language of law

Task

In one of its meanings each of the following words is either colloquial or slang. *Look up the dictionary and write the meaning against the word. Also write the symbol that the dictionary uses in each case*

thingummy, bloody, spiv, lousy

Look at the following words and find out the different meanings that they have in different parts of the world.

homely, gas, enginecr, tube, flat

Lesson 5

One Life

CHRISTIAAN BARNARD

I On the way to the operating-theatre I felt for the first time that the transplant was actually going to happen. Until that moment there had been so much to do, so many hurdles to clear that the reality of the event had been lost in getting ready for it. Only now did it seem possible. And only now, alone in the passage leading to the theatre, was I aware I was walking forward with the hope that I would never get there, that something would still block my way.

The farther I went, the worse it became. With each step the weight of doubt grew within me, until it seemed almost unbearable. I wanted to turn back, but there was no turning. Two people—a girl and a man—were now being moved into adjacent theatres. Both of them had living hearts which could not continue to beat much longer. We were approaching the moment when there would be nothing else to do other than cut out both their hearts, and place one of them—the girl's—within the empty chest of the man, who would otherwise never leave the operating-table alive.

If we succeeded it would be more than the grafting of a heart. It would be the conjoining of many disciplines of

medicine and science. It would also be the crowning effort of a team of men and women who would bring to bear upon that moment the training of a lifetime, structured with the inherited technique and skill of a millennium. All of it would be fused with one objective—to replace a dying heart with a new one, to save one life.

In that instant would be realized a dream as old as the heart of man. Certainly it was within Moses as he fell in a valley before seeing the Promised Land, of Alexander before he reached the Ganges, of Columbus before the Indies, and Einstein before he could harness the Unified Field Theory. It lay in the hearts of kings and popes and shoemakers, forced to quit before their time. It was sewn into the pattern of life itself, for no-one was born with the belief that he came into the world to quit it. He came to stay, with the hope that the leaving of life would never be a simple mechanical failure, but rather the arrival at a time when he could say that he had completed the circle, he had done his best, he had lived his promise and made it—or had failed it. Above all, he should not be forced to withdraw because the central pump of his existence had failed him.

II. So I had thought, using this as an orientating peak in my attempt to scale cliffs of indifference, jealousy, and ignorance, using it to guide me through blind hours in the laboratory—arriving finally at this moment of chance. Yet now, walking in the corridor to the operating-theatre, I was not so sure that this was the right moment. Maybe it was too soon. Maybe we were not ready for this.

It was not a new emotion. Doubt was my oldest enemy. I knew it well. Yet I had never expected it to come this way, to arrive so suddenly and with such force at this crucial time. It was this which was most confusing. If I had become accustomed to its presence in my being, why could I not keep it within bounds? How did it sneak past the high walls of hope to appear now where it could do such terrible damage?

Before going into an operation we took showers, we scrubbed our hands, we poured on an antiseptic solution to,

kill germs. We applied antibiotic ointment to our nostrils, we covered our face and hair, and we clothed ourselves in germ-free linen and rubber. Yet I was bringing with me something which could not be scrubbed away or covered up. It was within me, a beach-head of doubt, which had split my camp in two, one half pulling me back, the other moving me on.

III. So I went down the corridor, arriving finally at the dressing-room door: MEDICAL STAFF ONLY. I pushed it open and entered the first locker-room for registrars and junior surgeons. Some of the team had already arrived and were stripping for the shower—Marius, my brother, and Doctors Bosman, Terry O'Donovan, and Francois Hitchcock. As I came in they all turned towards me. Everyone knew his role and where to go, but there were last minute questions on final procedure. Marius, who would be with the team removing the donor heart, wanted to make sure of the timing between the two theatres.

'We'll get the donor ready for bypass, in case the heart starts to fail. But we will not open her up until you say so—right, Chris?'

'Right.'

'Then when it's ready you can come in and excise the heart.'

'Don't you and Terry want to do it?'

'No.'

'Why not?'

'Because it's like with dogs,' said Marius. 'Unless you cut it out yourself it's not going to be familiar. If we do it, you will receive an unfamiliar heart. It's better you get acquainted with it from the beginning.'

He was right, and only later did I realize how grateful I should have been to him. But I had no room for gratitude, no desire even at that moment to talk about vital matters of procedure. I wanted to be alone to become familiar with something nearer than a stranger's heart—my own, perhaps. I had to know which part of me was right; that which said go ahead, or the other part which said to stop before it was too late.

'Okay, Chris ?'

'Okay.'

IV. I went on, opening the second door, marked SENIOR SURGEONS. Here I was alone. Mr Rodney Hewitson, who would be my first assistant, had not yet arrived. For a moment I paused before my locker, looking at the name : PROF. BARNARD.

Your dogs don't live long enough You're not ready for this This isn't a dog It's a man.

That's just it You haven't any right to experiment on a human being It isn't a dog.

I'm not experimenting. I know what I can do. We've proved we can transplant a heart and make it work

It'll work, will it ? For how long ?

I don't know

You see what I mean ? How can you go into such an undertaking if you don't have some idea of how long it'll work ?

That's not a fair question. How many times have others tried to cure a patient without knowing whether or not it'll work ?

But in treating a patient we don't cut out his heart. We don't terminate his life Whatever life is left, we leave to him. You're going to take life away from a man with the belief that you can sew it back. That is an enormous step. You'd better be damned sure you know what you're doing. Otherwise it'll simply mean you've transformed two operating-theatres into laboratories and substituted human beings for dogs.

No, it's different. We use healthy dogs for experiments, and they don't need a transplant. This is a dying man, and something must be done. We must act. We must save his life if we have the means for it And we have them, including a waiting donor and a waiting team.

But for how long, Chris ? How long will he live ?

Suppose I say a year, would you say it was worth it ?

Yes.

And if it's only a month ?

I don't know.

A week ?

Certainly not.

How can you say that ? Have you the right to decide on how long a man can live ?

You're doing that, man. You're going to cut out Washkansky's heart. That's a decision on how long someone can live—if ever there was one

No, because he's not living. He is dying. He wants to live again. He wants his life extended. Suppose it is only a few days—but in those few days he can walk and see the sky and feel alive again. Do you have the right to say, 'No, Mr. Washkansky, you can't have those few precious days' ? Who are you to hold back such a promise ? How can the length of an added life be measured against its death ? There is no way to measure the promise against the refusal

You should never have made the promise, until you were sure you could deliver

I promised him nothing more than an eighty per cent chance he would come out of the operation alive

Yes, but Washkansky interprets this to mean he has an eighty per cent chance to get well. You falsely raised his hopes, because you know that coming off the table alive is one thing—and living with a transplant is another.

I offered a chance, and he grabbed it, without asking any questions. At the South Pole the wind can blow in one direction only—north. At the point of death any promise of help can go in one direction only—towards hope. So I offered him hope, believing this was my duty. To have refused it would be a betrayal of myself and my profession. In a way we share the same hope.

We're in this together.

Except if you fail, he will die and you will live.

He will complete the act of dying, while I will try and complete the act of living.

By doing it again ?

Why ?

Because if you fail now, you will have to do it again. Otherwise your first act will appear to be a reckless experiment, rather than what you claim it to be : an ethically and

medically acceptable act to save a man's life. So you try it again, and again you fail. Then you will be in real trouble. It will seriously damage your career. Are you prepared for this ?

What else is there to do ?

Wait, man, wait a little longer. Other surgeons are preparing to do this, too. Let them go first—let them risk their careers. After all, is it worth it ? If you succeed it will be only the projection of the thinking, the experiments, and the plans of other surgeons around the world. But if you fail it will be all yours, Professor Barnard—no one will share your failure. Can you take that ?

V. 'Professor Barnard, may I come through ?'

It was Sister Tolle Lambrechts. She stood at the rear door to the dressing-room looking at me. I was sitting in an armchair, wearing nothing more than a pair of tartan underpants.

'I have the second pump to take through,' she said.

It was the heart-lung machine to be used on Denise Darvall, the old one of many memories which I had brought back from Minneapolis. To reach the theatre it had to be pushed through both locker-rooms, beginning with the one where I sat in my underpants. If a moment remained to call off the operation it was now. I looked at Sister Lambrechts in the door and beyond her at the machine with which I had done my first open-heart surgery. At that moment all doubt left me.

'Bring it through, sister.'

Then, getting up, I opened the door to the second dressing-room. Dr. Bosman was there, with a towel around his waist.

'Bossie, can you or somebody help Sister Lambrechts pull the heart-lung machine through here. What are we waiting for, boys ?'

In the shower I was finally able to pray :

Oh, Lord, please guide my hands tonight—

Keep them free from error

As you have freed me from doubt,

And shown me the way
 To do this as well as I can,
 To do it for this man
 Who has placed his life
 In my hands .
 And for all other men
 Like him.
 And for all others on the team,
 That they may also be with us—
 Every minute of the way

After the shower I got into the white undergarments for surgery—pants and sleeveless shirt—and a pair of sterile rubber boots. I then crossed the corridor and entered the operating - suite, where a sister told me that Dr. Ozinsky had already brought Washkansky into the theatre for induction of anaesthesia.

This was out of the ordinary. Normally we induce the patients in a small room off the central corridor of the two theatres. It is less disturbing to do it this way, in a small room where they cannot see the operating-table and lamp and amphitheatre. The patients are put to sleep in the theatre only when we fear complications may arise during induction of anaesthesia—where there is a possibility that the heart may give way before the patient is on the heart-lung bypass.

I quickly prepared myself—putting neomycin ointment in both nostrils, then grabbing a cap and face-mask—and entered through the double doors into A Theatre, which would soon be closed to further entry.

‘For my life was also under this dawn. From birth it had built towards one moment in an operating theatre when a blue heart turned red with life and a man was reborn. At that moment two lives had been fused into one.’

Notes and Meanings

Christiaan Barnard (1922—). South African heart surgeon. He concentrated on open-heart operations and cardiac research, became head of the Department of Cardiac Research and Surgery at the University of Cape Town. He performed the first successful open-heart operation in South

Africa. He also performed the first successful heart transplant operation in the world in 1967.

This extract is taken from his autobiography, *One Life*. In this passage he recaptures the fears and doubts which troubled him before one of the most important moments of his life.

- transplant (n) . (here) the process by which an organ is transferred from one body to another
- grafting : (here) placing one person's heart in the body of another (same as transplanting)
- conjoining : joining together
- structured with: based on the skills and techniques developed the inherited over the last 1000 years
- technique and skill of a millennium
- fused : made into one whole
- Moses : Biblical character who led the Israelites out of slavery in Egypt. He received the Ten Commandments from God and gave them to the people
- Promised Land . (here) Israel—the land God had promised the Jews
- Alexander : Alexander the Great. He was king of Macedonia. He overthrew the Persian army and hoped to conquer India
- Columbus : the explorer who discovered America for the Europeans
- Einstein : scientist, philosopher, mathematician ; famous for his Theory of Relativity. He was working towards a Unified Field Theory when he died .
- Unified Field Theory : an attempt to extend the general theory of relativity to electromagnetic forces and the forces between nuclear particles
- the central pump of his existence : his heart

| | |
|-----------------|---|
| orientating | |
| peak | : point from which one determines one's direction |
| antibiotic | : a substance which can destroy bacteria |
| beach-head | : a fortified position established on a beach by an invading army. (Here) Doubt had established itself firmly in Barnard's mind |
| excise | : remove by cutting |
| like with dogs | : Barnard's early experiments had been performed on dogs |
| terminate | : bring to an end |
| projection | : representation |
| tartan | : Scottish woollen fabric with coloured cross-ing stripes |
| Denise Darvall: | a girl who had died in an automobile accident. Her heart was going to be used in the transplant |
| induction | : (here) the process of bringing on or causing to occur, as applied to anaesthesia |
| amphitheatre | : (here) rows of seats arranged in a half-circle, from which medical students under training can watch the operation |
| neomycin | : an antibiotic |

Understanding the Passage

I

1. The first paragraph describes Dr. Barnard going somewhere. Where is he going? What is he going to do? (One sentence each)
2. 'The farther I went, the worse it became.' What became worse? (One sentence)
3. 'Two people—a girl and a man—were now being moved into adjacent theatres.' Why were they being moved into adjacent theatres? (One sentence)
4. Would both the girl and the man come out of the operation alive? (One sentence)
5. The doctors' objective was 'to replace a dying heart with a new one, to save one life' Whose was the dying heart? Whose was the new heart? Whose life would be saved? (Three one-word answers)

6. What is the 'dream' as 'old-as-the heart of man' that the author speaks of? (One sentence)

II

7. 'Yet I was bringing within me something which could not be scrubbed away or covered up.' What was this something? (One word)

III

8. 'Marius would be with the team removing the donor heart' Where would the writer be? (One sentence)
 9. Who is the 'donor'? (One word)
 10. According to the final plan, who would come and cut out the 'donor heart'? (One word)
 11. 'Because it is like with dogs. Unless you cut it out yourself it's not going to be familiar.' Why do you think they refer to dogs in this context? (One sentence)

IV

12. What is the state of mind that Section IV describes so vividly? (One sentence or one word)
 13. Where, and between whom, does the debate described here take place? (One sentence)
 14. 'Dr. Barnard is going to use human beings instead of dogs, for an experiment.' What argument does Dr. Barnard use to counter this charge? (One or two sentences)
 15. Dr. Barnard fears that his future as a surgeon is at stake if this operation fails. What will happen if it fails? (Two or three sentences)

V

16. When did doubt leave Dr. Barnard's mind? (One sentence)
 17. Do you think Dr. Barnard was irresponsibly experimenting with a human life? (A short paragraph)

Word Study

1. After many years of research the *transplant* was actually going to happen.

The word 'transplant' consists of the word 'plant' and the prefix 'trans'. The prefix **trans-** is often found in scientific or semi-scientific writings. Some other

prefixes also used in science are **anti-**, **micro-**, **tele-**, **photo-**, and **astro-** What do these prefixes mean ?

(a) **trans-** has two meanings:

(i) across, e.g., trans-Atlantic

Trans-Atlantic flights can now be made in three and a half hours.

(ii) to a changed state, e.g., transform

At the end of winter the Ugly Duckling found that he had been transformed into a beautiful swan.

(b) **anti-** usually means 'against', e.g., antiseptic

Surgeons wash their hands with *antiseptic* solution to kill germs.

(c) **micro-** means 'very small' It is also used for instruments which examine or reproduce small quantities, e.g., microbe, microscope.

A *microbe* is so small that it can be seen only with the help of a *microscope*.

(d) **tele-** means 'linking across distances,' e.g., telephone

With the help of a *telephone* it is possible for someone in Hyderabad to speak to someone in London.

(e) **photo-** usually refers to 'light,' or the 'process of photography,' e.g., photometer. A *photometer* measures the intensity of light.

(f) **astro-** usually refers to the stars or outer space, e.g., astronaut.

Armstrong and Aldrin were the first *astronauts* to land on the moon

Exercise 1. A. Put the following words prefixed by **trans-** into two groups depending on whether they mean (a) 'across', or (b) 'to a changed state' Refer to your dictionary, if necessary.

transcontinental

translate

transfigure

transcribe

transmit

transplant

transfer

transport

transmute

B. Fill in the blanks with **anti-**, **micro-**, **tele-**, **photo-**, or **astro-**.

(a)physics studies the chemical and physical conditions of the stars.

(b) Many diseases are effectively cured by..... ..biotics.

- (c)communications have served to make the world a smaller place
 - (d) To be a film star one must have a very.genic face.
 - (e) A-wave is a very short wave used for radio broadcasts.
 - (f) His latest novel is rather good. However its last chapter is a bit of anclimax.
2. On the way to the operating *theatre* I felt for the first time that the transplant was actually going to happen. The word 'theatre' has several meanings
- (a) It usually refers to a building in which plays are performed, e.g., The Tagore Memorial Theatre
 - (b) A building in which motion pictures are screened, e.g., The National Film Theatre in London. [Note: This is a special use of the word 'theatre' and is used only by people in the film industry]
 - (c) A room in which surgical operations are performed—an operating-theatre.
 - (d) A scene of important events is also sometimes called a theatre, e.g., Belgium has often been a *theatre of war*.
 - (e) the Roman (amphi) theatre was usually an open-air arena where public games took place.
- Now make five sentences which clearly bring out the five different meanings of the word 'theatre'

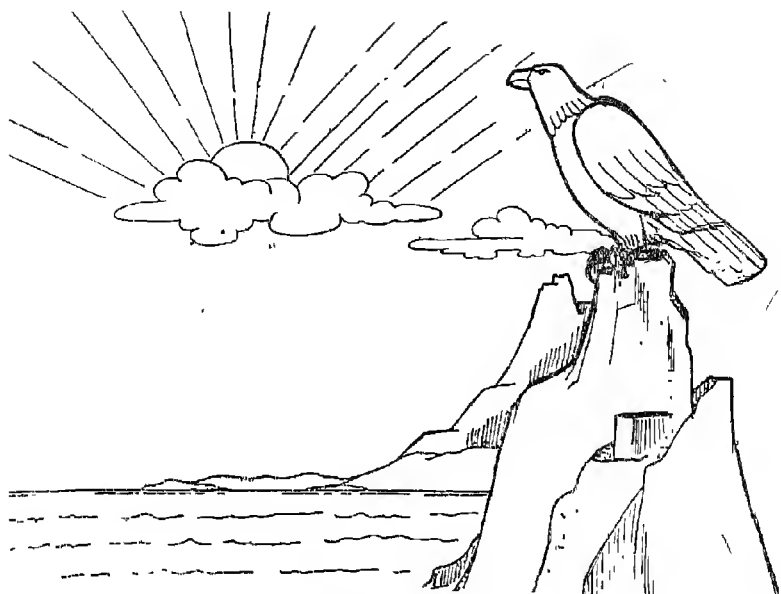
Reference Work : Dictionary

Two words are often put together to form a compound word. They can be written as one word (e.g. postman), or as two separate words (e.g. post office) or as words separated by a hyphen (e.g. post-paid).

Like the word post, the word news can be combined with other words to make compounds, e.g., news+paper=newspaper—a printed publication, usually issued every day, with news, advertisements, etc

In Column A below you will find a number of compound words beginning with 'new.' Match each word with its meaning in Column B. Use the dictionary

| <i>Column A</i> | | <i>Column B</i> | |
|-----------------|-----|-----------------------------|-------------------------|
| newsletter | ... | a shopkeeper who sells | newspapers |
| newscaster | ... | a gossip person | |
| newspaperman | ... | one who makes news broad- | casts |
| newsagent | . . | simple form of newspaper | |
| newsmonger | ... | letter or circular sent out | to members of a society |
| newssheet | ... | a man who sells newspapers | |



The Eagle¹

Have you ever seen an eagle in real life or in a film?
Notice in the poem the unusual surroundings in which it lives,
and the power or force with which it pounces on its prey.

1. *He clasps² the crag³ with crooked hands⁴ ;
Close to the sun in lonely lands,
Ringed with the azure world⁵, he stands*
2. *The wrinkled sea beneath him crawls,
He watches from his mountain walls,
And like a thunderbolt he falls.*

ALFRED TENNYSON
(1809-1892)

¹The eagle is a bird of prey.

²holds

³high, steep, sharp-edged rock

⁴claws that are uneven and twisted

⁵blue sky

Exercises

Stanza 1

1. How does the eagle sit on the crag ?
If he had sat on the earth, do you think the poet would have used the word 'clasp' ? Give a reason for your answer.
2. How does the poet describe the place where the eagle is found ?
Mention two distinctive features of this 'land'.

Stanza 2

3. (a) Who has 'wrinkles'—the old or the young ?
(b) What are the wrinkles of the sea ?
(c) A baby crawls, that is, he crawls slowly on all fours.
Why has the sea been described as 'crawling' ?
(d) The eagle is a bird of prey.
Who does he pounce upon ?
How has his movement been described ?
(e) Which words bring out the idea that the sea, otherwise so vast and mighty, appears weak in front of the powerful eagle ?

General

1. (a) Through a clever interplay of words and imagery the poet succeeds in painting a vivid pen picture of the eagle and the eagle's surroundings. Give an example of one image which appeals to you most. One example :
Mountain walls.
(b) Pick out an unusual use of a verb, eg., *Crawls*. Pick out examples of alliteration.
2. (a) Words in which the sound represented by the letter 'C' has been repeated.
(b) Words in which the sound represented by the letter 'L' has been repeated.

Suggested Reading

1. 'The Hawk' by Ted Hughes
2. 'Tiger, Tiger Burning Bright' by William Blake

Lesson 6

The Portrait of a Lady

KHUSHWANT SINGH

My grandmother, like everybody's grandmother, was an old woman. She had been old and wrinkled for the twenty years that I had known her. People said that she had once been young and pretty and had even had a husband, but that was hard to believe. My grandfather's portrait hung above the mantelpiece in the drawing-room. He wore a big turban and loose-fitting clothes. His long, white beard covered the best part of his chest and he looked at least a hundred years old. He did not look the sort of person who would have a wife or children. He looked as if he could only have lots and lots of grandchildren. As for my grandmother being young and pretty, the thought was almost revolting. She often told us of the games she used to play as a child. That seemed quite absurd and undignified on her part and we treated it like the fables of the Prophets she used to tell us.

She had always been short and fat and slightly bent. Her face was a criss-cross of wrinkles running from everywhere to everywhere. No, we were certain she had always been as we had known her. Old, so terribly old that she could not have grown older, and had stayed at the same age for twenty years.

She could never have been pretty, but she was always beautiful. She hobbled about the house in spotless white with one hand resting on her waist to balance her stoop and the other telling the beads of her rosary. Her silver locks were scattered untidily over her pale, puckered face, and her lips constantly moved in inaudible prayer. Yes, she was beautiful. She was like the winter landscape in the mountains, an expanse of pure white serenity breathing peace and contentment.

My grandmother and I were good friends. My parents left me with her when they went to live in the city and we were constantly together. She used to wake me up in the morning and get me ready for school. She said her morning prayer in a monotonous singsong while she bathed and dressed me in the hope that I would listen and get to know it by heart; I listened because I loved her voice but never bothered to learn it. Then she would fetch my wooden slate which she had already washed and plastered with yellow chalk, a tiny earthen ink-pot and a red pen, tie them all in a bundle and hand it to me. After a breakfast of a thick, stale chapatti with a little butter and sugar spread on it, we went to school. She carried several stale chapattis with her for the village dogs.

My grandmother always went to school with me because the school was attached to the temple. The priest taught us the alphabet and the morning prayer. While the children sat on rows on either side of the verandah singing the alphabet or the prayer in a chorus, my grandmother sat inside reading the scriptures. When we had both finished, we would walk back together. This time the village dogs would meet us at the temple door. They followed us to our home growling and fighting with each other for the chapattis we threw to them.

II When my parents were comfortably settled in the city, they sent for us. That was a turning-point in our friendship. Although we shared the same room, my grandmother no longer came to school with me. I used to go to an English school in a motor bus. There were no dogs in the streets and she took to feeding sparrows in the courtyard of our city house.

As the years rolled by we saw less of each other. For some time she continued to wake me up and get me ready for school. When I came back she would ask me what the teacher had taught me. I would tell her English words and little things of western science and learning, the law of gravity, Archimedes' principle, the world being round, etc. This made her unhappy. She could not help me with my lessons. She did not believe in the things they taught at the English school and was distressed that there was no teaching about God and the scriptures. One day I announced that we were being given music lessons. She was very disturbed. To her music had lewd associations. It was the monopoly of harlots and beggars and not meant for gentlefolk. She said nothing but her silence meant disapproval. She rarely talked to me after that.

When I went up to University, I was given a room of my own. The common link of friendship was snapped. My grandmother accepted her seclusion with resignation. She rarely left her spinning-wheel to talk to anyone. From sunrise to sunset she sat by her wheel spinning and reciting prayers. Only in the afternoon she relaxed for a while to feed the sparrows. While she sat in the verandah breaking the bread into little bits, hundreds of little birds collected round her creating a veritable bedlam of chirrupings. Some came and perched on her legs, others on her shoulders. Some even sat on her head. She smiled but never shoo'd them away. It used to be the happiest half-hour of the day for her.

III. When I decided to go abroad for further studies, I was sure my grandmother would be upset. I would be away for five years, and at her age one could never tell. But my grandmother could. She was not even sentimental. She came to leave me at the railway station but did not talk or show any emotion. Her lips moved in prayer, her mind was lost in prayer. Her fingers were busy telling the beads of her rosary. Silently she kissed my forehead, and when I left I cherished the moist imprint as perhaps the last sign of physical contact between us.

But that was not so. After five years I came back home

and was met by her at the station. She did not look a day older. She still had no time for words, and while she clasped me in her arms I could hear her reciting her prayer. Even on the first day of my arrival, her happiest moments were with her sparrows whom she fed longer and with frivolous rebukes.

In the evening a change came over her. She did not pray. She collected the women of the neighbourhood, got an old drum and started to sing. For several hours she thumped the sagging skins of the dilapidated drum and sang of the home-coming of warriors. We had to persuade her to stop to avoid overstraining. That was the first time since I had known her that she did not pray.

The next morning she was taken ill. It was a mild fever and the doctor told us that it would go. But my grandmother thought differently. She told us that her end was near. She said that, since only a few hours before the close of the first chapter of her life she had omitted to pray, she was not going to waste any more time talking to us.

We protested. But she ignored our protests. She lay peacefully in bed praying and telling her beads. Even before we could suspect, her lips stopped moving and the rosary fell from her lifeless fingers. A peaceful pallor spread on her face and we knew that she was dead.

We lifted her off the bed and, as is customary, laid her on the ground and covered her with a red shroud. After a few hours of mourning we left her alone to make arrangements for her funeral.

In the evening we went to her room with a crude stretcher to take her to be cremated. The sun was setting and had lit her room and verandah with a blaze of golden light. We stopped half-way in the courtyard. All over the verandah and in her room right up to where she lay dead and stiff wrapped in the red shroud, thousands of sparrows sat scattered on the floor. There was no chirruping. We felt sorry for the birds and my mother fetched some bread for them. She broke it into little crumbs, the way my grandmother used to, and threw it to them. The sparrows took no notice of the bread. When we carried my grandmother's corpse off, they flew away quietly. Next morning the sweeper swept the bread crumbs into the dustbin.

Notes and Meanings

Khushwant Singh (1915—), has written a number of books on Sikh history and religion. He has also translated a number of books from the Urdu and the Punjabi into English. Apart from being a writer, he has been a lawyer, a public relations officer, and the editor of *The Illustrated Weekly of India*. Two of his well-known novels are *Train to Pakistan* (1956) and *I Shall Not Hear the Nightingale* (1961).

| | |
|-----------------------|--|
| mantelpiece | : shelf projecting from the wall above a fireplace |
| criss-cross | : crossed lines forming a kind of pattern |
| hobble | : walk as when lame |
| rosary | : a string of beads used for prayer |
| expanse | : wide and open area |
| monotonous | : unchanging, (here) with almost no change of pitch |
| scriptures | : passages from a sacred book, (here) the <i>Granth Saheb</i> , the holy book of the Sikhs |
| Archimedes' principle | "A body immersed in liquid loses as much weight as the weight of the volume of liquid which it displaces." This was the law discovered by Archimedes, a Greek mathematician who lived from 287 to 212 B.C. |
| lewd | : indecent |
| monopoly | : (here) sole right |
| harlots | : women of bad character |
| veritable | : real |
| bedlam | : noisy confusion |
| frivolous | : not serious, lighthearted |
| dilapidated | : falling to pieces |
| shroud | : a piece of cloth, or a sheet, wrapped round a dead body |

Understanding the Passage

I

1. Grandmother 'had always been short and fat and slightly bent.' Is this true, in the light of what is said in the first

- paragraph ? What information given in the first paragraph would you cite in support of your answer ?
- 2 Grandmother is described from the point of view of
 - (a) people who had known her when she was young
 - (b) her grandson
 - (c) her husband, who had a long white beard
 - 3 Grandmother is portrayed as a very religious woman. What details in the story create that impression ?
 4. Grandmother is portrayed as a kind woman. What details in the story give you that impression ?
 5. The children in the village school were taught the alphabet. Did Grandmother know the alphabet ?

II

6. 'That was a turning-point in our friendship.' What happened to the friendship ? (One sentence)
- 7 What took the place of the village dogs in Grandmother's life in the city ?
8. In what respects does the author say that city school education was different from village school education ? (Mention any three points.)
- 9 What used to be 'the happiest half-hour of the day' for Grandmother ? (Answer : 'The happiest half-hour of her day used to be the time when')
10. 'I would be away for five years, and at her age one could never tell.' Tell what ? (One sentence)
11. 'I cherished the moist imprint as perhaps the last sign of physical contact between us.' Was it indeed 'the last physical contact' ?
12. What could have been the cause of Grandmother's falling ill ? (One sentence)
13. How did the sparrows show (on the last day) that they had not come for the bread ? (One or two sentences)

Word Study

1. Grandmother often used to tell us the *fables* of the Prophets.

A fable is a short story, not based on fact, and intended to give moral teaching. Fables are usually about animals, e.g., *Aesop's Fables*, *The Panchatantra*,

Listed below are some other words which also refer to kinds of stories. All these words are related in meaning yet are slightly different. What does each of them mean?

fairytale, parable, legend, myth, allegory

A. Replace the italicized words in each sentence with one item from the above list.

(a) Young children like to listen to *stories about fairies*

(b) Religious teachers often teach their followers by means of *simple stories designed to teach a moral lesson*.

(c) The *Ramayana* contains some *old stories handed down from the past* which every Indian child should know

(d) John Bunyan's *Pilgrim's Progress* is a *story in which ideas are symbolized as people*.

2 The dogs followed us to our home *growling* and *fighting*.

'Growling' is a sound made by a dog. Given below are several other 'sound' words. Use them to complete the given phrases.

chirruping, chattering, howling, baying, squeaking, honking

(a) The. of monkeys.

(b) The.. . . . of wolves

(c) The. of birds

(d) The.. . . . of mice.

(e) The of geese.

(f) The of dogs

B. Make sentences of your own using the phrases you have just completed

Reference Work Dictionary

In 'The Appointed Day' we read :

Many of our people are 'sorrow-stricken' and difficult problems encompass us.

'Sorrow-stricken' is a compound word. Compounds are often formed (as we saw in the last lesson) by putting two words

together by means of a hyphen. Nouns and adjectives are commonly formed in this way. Verbs and adverbs, too, can be so formed.

For example :

- | | |
|----------------|--|
| (a) Nouns | : drawing-room home-coming tele-communication night-light |
| (b) Adjectives | : last-minute much-loved far-off ever-new |
| (c) Verbs | : over-burden under-rate co-operate co-opt |
| (d) Adverbs | : helter-skelter pell-mell post-haste |

Exercise

- A. From the words given below form as many *noun* compounds (with hyphens) as you can (e.g. turning-point). Look up the dictionary to find what each of them means

Example : snake-charmer.

| | | |
|----------|---------|---------|
| swimming | turning | hiding |
| room | pool | place |
| point | beach | soup |
| light | tail | twine |
| locker | night | sweet |
| tea | head | fuel |
| kite | dish | cutter |
| snake | bowl | tip |
| foods | wood | planter |
| holiday | maker | chamber |

- B. Next, from the words given below form as many *adjective* compounds as you can.

Example : earth-shattering

| | | |
|--------|----------|------------|
| last | half | range |
| ex | blue | new |
| home | long | infra |
| violet | ever | green |
| way | red | ultra |
| ray | over | far |
| minute | off | gum |
| old | free | fashioned |
| active | longed | shattering |
| earth | cultural | for |

- C Finally, from the words given below form as many *verb* compounds as you can.

Example : over-burden

| | | | |
|------|-------|---------|----------|
| over | under | operate | burden |
| co | cook | indulge | ordinate |

- D. Given below are a number of statements about a few compound words. Say whether the statements are true or false.
1. *Gentlefolk* live in forests and eat wild berries.
 2. A *mantelpiece* is a shelf projecting from the wall above a fireplace.
 3. A *flashlight* is a light used for signals in a lighthouse.
 4. A *bluebottle* is a bottle which is blue.
 5. Men who till the fields are called *fieldsmen*.
 6. *Daydreams* are idle, pleasant thoughts.
 7. Your father's mother is your *grandmother*.
 8. *Firearms* are toys given to children to play with.

Remember the following rules about compound words.

1. The first half of the compound word usually takes the stress.

Example :

| |
|----------------|
| 'everybody |
| 'landscape |
| 'seaside |
| 'drawing-room |
| 'swimming-pool |

2. However, in sentences we continue to stress some words on the first half but the second half takes a stronger stress

Example:

| |
|-------------|
| 'after'noon |
| 'half'hour |

Lesson 7

A Dialogue on Civilization

C E M. JOAD

I MYSELF I am trying to write a book on civilization, and I want to find out what being civilized is. What do you think?

LUCY : Oh, I suppose, wearing proper clothes, riding about in buses and cars, having money to buy things and shops to buy them in.

MYSELF : Yes, but babies wear proper clothes, and Mrs. X, the lady you don't like, rides in buses and buys things in shops. Would you say that babies and Mrs. X were civilized?

LUCY : Oh no! I don't think they are a bit. But, you see, they could be if they liked. There are so many things about now that anybody can be civilized if he tries.

MYSELF : What sort of things do you mean?

LUCY : Machines, and trains, and wireless and telephones and cinemas.

MYSELF : Well, I dare say they have something to do now with civilization but I don't think that just having them and using them makes you civilized.

After all, being civilized ought to be some credit to you, something you can be proud of, and there is nothing to be proud of about getting into a train. Let us try and think of some civilized people, and see if that helps us. Tell me anybody you can think of.

LUCY : Shakespeare.

MYSELF : Why ?

LUCY : Because he was a great man and wrote plays that people are proud of.

MYSELF : Now, I think we may be getting warmer. But tell me, do you like Shakespeare's plays ?

LUCY : Not much.

MYSELF : Then why do you say they are great ?

LUCY : Because, I suppose, I shall like them some day. Anyway, grown-up people make a great fuss about them.

MYSELF : Yes, and there are other things such as pictures and music that you don't like much yet, but grown-ups make a fuss about. If Shakespeare's plays are a sign of civilization, so are Raphael's pictures and Beethoven's music.

LUCY : I suppose so, although I don't know much about them.

MYSELF : Then, if to produce beautiful things such as plays, pictures and music is being civilized, people like Shakespeare and Raphael and Beethoven are the sort of people who count.

LUCY : But all sorts of people I have read about, like the Caliphs and Princes in the Arabian Nights, had splendid things, palaces and silks and satins, and jewels, scents and gorgeous clothes, and wonderful carpets, and lovely things to eat and drink, and slaves to wait on them. Weren't they civilized ?

MYSELF : I am not sure. You see, they just had what they liked and did what they wanted to.

LUCY : Well, why shouldn't they ?

MYSELF : Think of something nice, anything you like

LUCY : Treacle toffees.

- MYSELF : Well, suppose you were very rich, had as much money as you could possibly want, and bought thousands and thousands of treacle toffees. Wouldn't you get sick of them ?
- LUCY : I suppose so
- MYSELF : And similarly with catapults
- LUCY : What do you mean ?
- MYSELF : Well, John likes catapults more than anything else. But suppose he was very rich indeed, and because he liked catapults best, spent his money on buying catapults, so that he had hundreds of them. He wouldn't be much better off than he was with one or two, would he ?
- LUCY : You mean he could not let off more than one or two at once.
- MYSELF : Yes. And he would very soon get tired of catapults altogether.
- LUCY : I expect he would; but what has that got to do with it ?
- MYSELF : Why, this - that the things you read about in the Arabian Nights, the splendid palaces and gorgeous clothes and hundreds of slaves, and all that sort of thing, seem to me to be just grown-up substitutes for treacle toffees and catapults. People get born the sons of kings, and they grow up to inherit power and riches and then say to themselves, 'Now, what do I like best ?' And having found out what it was, they have spent their money in getting as much or as many of what they liked best as they could.
- LUCY : And then they got tired of it ?
- MYSELF : Yes. Because when you have a certain amount of doing just what you want and enjoying the sort of things you like, you don't want any more.
- LUCY : Like getting tired of the treacle toffees. But you can always stop and begin again.
- MYSELF : That is what the Romans did. They used to eat enormous meals, and when they couldn't eat

any more, they took something to make them sick. Then, when they were empty, they began to eat again. But I don't call that being civilized. Do you ?

LUCY : No, I don't.

MYSELF : After all, pigs do that, although they haven't the sense to be sick afterwards.

LUCY : And pigs are not at all civilized.

MYSELF : Well, then, let us say that using money and power just to get what you want and do what you like, although it may be very nice for a time, isn't being civilized. In other words, civilization is not just being splendid and grand and living in luxury. And since most of the world who have been rich and powerful have used their money and power in this way, they weren't civilized.

LUCY : And isn't it being civilized to own gorgeous things like the Caliphs in the Arabian Nights ?

II. MYSELF : No ! There must also be beautiful things like the plays and pictures we were talking about.

LUCY : How do you know which are the beautiful things ?

MYSELF : By seeing which are the ones you don't get tired of. Beautiful things live. That is to say people go on liking them in all ages. But things which are the grown-up substitutes for treacle toffees last only a short time, because people get tired of them.

But let us go back a bit. Those shops and machines and cars we were talking about, they are not at all beautiful, yet we thought they might have something to do with being civilized.

LUCY : Yes, and I know what it is. They have all been invented, and making inventions is the sort of thing people do when they are civilized. It is because James Watt watched the kettle, and Newton saw the apple drop, and things like that that there are inventions now.

MYSELF : Well, lots of people had seen kettles boil and apples fall down before Watt and Newton, yet they did not invent anything. Why not ?

LUCY : They didn't notice anything special about them, I suppose

MYSELF : Quite. But Newton and Watt did; that was the point. Falling apples and boiling kettles caused them to think new thoughts, and because they thought new thoughts, men came to understand more about the world and to invent things. Now, although I am not sure about the things we actually invent, I do think that this business of thinking new thoughts, whether they lead to inventions or not, is a sign of being civilized.

LUCY : Why ?

MYSELF : Because, so long as people go on just thinking the same as one another, nothing ever changes.

LUCY : You mean that if everybody had always thought the same as their parents we should still be savages ?

MYSELF : That's it ! It's because people think new things that civilization happens. And to think what is new they must also think freely.

LUCY : Why, shouldn't they ?

MYSELF : Well, they haven't, you know. Most people who have thought for themselves have been told that it was wicked to think differently from other people. Usually there have been priests who have told them that if they thought this or that the gods would punish them. And people believed the priests and were afraid of the gods, and thought what they were told to think. And even if there hadn't been priests, people always get disliked who think or act differently from their neighbours. Look, how beastly you are to new girls at school who are a bit different from the others. And grown-ups are just the same. Now, to think freely is very often to think differently, and these things make it very

difficult for people to think freely. Yet, as we have seen, without free thinking there can be no civilization.

LUCY : But I still don't see why more people don't think freely, if it is as important as you say.

MYSELF : There are a lot of things which are necessary before a person gets the chance. For instance, he must have security, nobody can think about things if he is afraid of being robbed or murdered at any moment. Also he must have leisure to think in, and he won't have that if he has to give all his attention to getting food to eat and clothes to wear, if, that is to say, he spends all his time earning his living. And he must have other people to talk to. So that you may say that security, leisure and society, which are all necessary to free thinking, are necessary also to civilization.

LUCY : Is that all about civilization?

MYSELF : I think there may be one other thing.

LUCY : What is that?

MYSELF : All this business about being good.

LUCY : But what has being good to do with it? Nobody wants to be good really, they are only good because they get into rows if they are not.

MYSELF : Probably. And again it is just the same with grown-ups. If I want to kidnap somebody else's children or cut his throat, or steal his car, or play with his tennis racquet, I don't do it, partly because I should get into such a row if I were found out.

LUCY : But what has that got to do with civilization?

MYSELF : Just this. That if we all took what we wanted to and ran off with one another's children, and stole one another's racquets, things just couldn't go on. We should all be quarrelling and fighting, for one thing, and for another, nobody would be able to invent anything or make beautiful things; life would be too dangerous. So there would be no civilization anyway.

- LUCY : Is that why grown-up people keep the rules and are good ?
- MYSELF : Perhaps it is not the only reason. I am not sure. But it is certainly one of the main ones. So, you see, this business of being good has something to do with civilization, and being good means acting justly towards your neighbour, and respecting his property and obeying the laws, and perhaps other things as well.
- LUCY : What things ? I should like to know what being good is.
- MYSELF : So should I, so would [lots of people. Anyway we have discovered some of the things that count as being civilized, making beautiful things, thinking freely and thinking new things, and keeping the rules, without which people couldn't get on together. Grown-ups call the first of these things art, the second science and philosophy, and the third political justice, and ethics. Now these things may not be all civilization is, but anyway they will do to go on with.

Notes and Meanings

C.E.M. Joad (1891-1953) · a well-known modern philosopher, born at Southampton, England, and educated at Oxford. He wrote several books on philosophy and politics, including *Guide to Modern Thought* and *Introduction to Contemporary Knowledge*. Joad has a gift for presenting difficult subjects in a clear and readable style.

This extract—'A Dialogue on Civilization'—is the introduction to his book, *The Story of Civilization* (1931). It is in the form of a conversation between the author and a little girl called Lucy. In a simple and clear way, through a series of questions and answers, Joad explains to her what it means to be civilized.

| | |
|-------------------|--|
| I dare say | . it seems to me likely or possible |
| be some credit to | : add to one's reputation |
| getting warmer | : getting closer to the right answer |
| Raphael | . (1483-1520) a famous Italian painter |
| Beethoven | : (1770-1827) a German composer who wrote some very beautiful music |
| Caliphs | : Muslim rulers who were also religious heads |
| Arabian Nights | : a collection of famous stories set in ancient Arabia, of the Arabs in ancient times |
| treacle (toffees) | : hard sweets made out of the thick, sticky, dark liquid produced while sugar is being refined |
| catapults | . Y-shaped <i>piece of wood</i> with a length of elastic for shooting stones, etc. |

Understanding the Passage

I

- Who are the three people whom the author mentions as being civilized ?
- These three people are famous men in the field of :
 - art
 - science
 - philosophy
 - politics
- These three men are considered to be civilized because
 - they had splendid things like palaces and silks and jewels.
 - they wore proper clothes and rode in buses and cars
 - they produced beautiful things like plays and pictures and music.
 - they liked catapults and treacle toffees.
- The Caliphs and Princes in the Arabian Nights are not considered to be civilized by the author (True/False)
- What is the comparison between the splendid things enjoyed by the Caliphs and treacle toffees ?

II

6. Define 'beautiful things' : 'Beautiful things are.....
.....' (Complete the sentence)
7. What do machines and cars have to do with being civilized ? (One or two sentences)
8. What are the three things necessary to free thinking ? (Three words)
9. How is 'obeying the laws' necessary for civilization ? (One or two sentences)
10. What, according to the author, are the three definitions of civilization ? (Three sentences)

Word Study

1. Suffixes are building blocks with which we can make new words. Look at the diagram below.

civil

| | | | | |
|------------|---|-------|---|--------------|
| civil | + | ian | = | civilian |
| civil | + | ity | = | civility |
| civil | + | ize | = | civilize |
| civiliz(e) | + | ation | = | civilization |

Each suffix slightly changes the meaning of the word *civil* and gives it a new meaning.

- | | | |
|--------------|---|--|
| civil | — | relates to human society : <i>We all have civil rights and civil duties.</i> |
| civilian | — | a person not serving in the armed forces. <i>The armed forces enjoy certain privileges not granted to civilians.</i> |
| civility | — | politeness : <i>Civility is not a common virtue nowadays</i> |
| civilize | — | bring from savage condition to a higher one : <i>Many a rough man has been civilized by his wife.</i> |
| civilization | — | state of being civilized . <i>The civilization of mankind has taken thousands of years.</i> |

- A. Build as many new words as you can with the word *direct*. Add suffixes only. You should be able to make at least six. What does each word mean?
2. In each of the sentences given below one word is missing. Supply it from the following list. Put the word in its correct form.
- | | | |
|----------|----------|--------|
| invent | find out | create |
| discover | produce | |
- (a) James Watt watched a kettle boil and this led to the of the steam engine.
- (b) A great artist is one who can a thing of beauty out of the raw material of life
- (c) Harvey ... the circulation of the blood.
- (d) We must. . . more food in order to feed our people.
- (e) The scientist wanted to. . . what had made his experiment go wrong
3. The passage is called 'A Dialogue on Civilization.' '-logue' is a suffix which is used to form nouns. It usually relates to 'something spoken'.
- A. Add the suffix -logue to each of the following :
- mono....
- dia.....
- pro.....
- epi.....
- travel.[Complete this word. Then look up a dictionary to see if you have spelt it right.]
- B. In Column A below you are given the meanings of the words you have formed. Place each word against its meaning.

- | <i>Column A</i> | <i>Column B</i> |
|---|-----------------|
| 1. writing in the form of conversation or talk | |
| 2. last part of a literary work (usually spoken) | |
| 3. scene in a play, etc., in which only one person speaks | |

4. introductory part of a poem ,
poem recited at the beginning of
a play
5. a book, lecture, etc., describing
travels

Reference Work : Dictionary

1. In 'The Portrait of a Lady' Khushwant Singh says -
'My grandfather wore a big *turban* and loose-fitting clothes.'

Turban is a Turkish word which has been borrowed into the English language

All languages borrow words from other languages. When two different cultures come into close contact, new ideas have to be expressed by the language of each culture. The easiest way to express these unfamiliar ideas is to borrow the necessary words from the other language. Sometimes words are borrowed because they are more economical or 'sound better' English is a great borrower of words and has borrowed words from Hindi, Swahili, French, Latin, Greek, Chinese, etc.

The word *maidan* used in Lesson 1 has been borrowed from the Persian. The word *safari* used in Lesson 12 has been borrowed from Swahili. Other borrowings are :

| | | | |
|----------|------------|-----------|-----------|
| garage | — French | bandicoot | — Telugu |
| tea | — Chinese | ranch | — Spanish |
| mosque | — Arabic | blitz | — German |
| rickshaw | — Japanese | sputnik | — Russian |
| igloo | — Eskimo | | |

- A. Find out from which languages the following words have been borrowed. Use a big dictionary like Chambers', Shorter Oxford, or Concise Oxford

| | | | |
|------------|-----------|--------------|----------|
| purdah | ballerina | mahout | verandah |
| cummerbund | bandit | hippopotamus | |
- B Use the above words in sentences of your own.

I am the People—the Mob

Have you ever thought about these questions : who is more important—one individual or a big group of people ? Who made the 'important' person important ? Who does all the important work in the world—a leader or the common people ? Do you think if once the importance of the common man is recognised, there will be an end to exploitation of all sorts

- 1 *I am the people—the mob—the crowd—the mass*¹
Do you know that all the great work of the world is done through me ?
I am the working man, the inventor—the maker of the world's food and clothes
2. *I am the audience that witnesses history. The Napoleons*² *come from me and the Lincolns.*³ *They die. And then I send forth more Napoleons and Lincolns.*
3. *I am the seed ground. I am a prairie*⁴ *that will stand for much plowing.*⁵ *Terrible storms pass over me. I forget. The best of me is sucked out and wasted. I forget. Everything but Death comes to me and makes me work and give up what I have. And I forget.*
- 4 *Sometimes I growl, shake myself and spatter a few red drops for history to remember. Then—I forget.*

¹a group consisting of the common man

²Napoleon was Emperor of the French and a military genius. Here 'Napoleons' refers to conquerors, great military generals

³President of the USA at the time of the Civil War. A liberal thinker who believed in freedom for all the blacks and the whites

⁴grasslands

⁵American spelling for ploughing

1. When I, the people, learn to remember, when I, the people, use the lessons of yesterday and no longer forget who robbed me last year, who played me for fool—then there will be no speaker in all the world to say the name: "The People" with any fleck^a of a sneer^b in his voice or any far-off smile of derision.^c The mob—the crowd—the mass will arrive then

CARL SANDBURG
(1878-1967)

Exercises

Stanza 1

1. (a) 'I' stands for a single human being. Poets sometimes give different meanings to words. What does 'I' stand for in line 1?
- (b) Name four different things which 'I', the people, do.

Stanza 2

- 2 Where do the Napoleons and the Lincolns of the world come from—
- (a) the families of the great?
- (b) royal homes?
- (c) ordinary homes?

Stanza 3

- 3 (a) 'Terrible storms' means :
 - (i) stormy weather.
 - (ii) trouble, pain and suffering which is the lot of the common man.
 - (iii) death, famine and thirst which is the lot of the common man.
- (b) 'The best of me is sucked out and wasted', means
 - (i) all my efforts come to nothing.
 - (ii) whatever I have achieved is misused.

^atrace

^bcontempt

^cmockery

(iii) the outcome of all human endeavour is sorrow.

(c) Which of the following is correct :

The common man toils hard, accumulates things and then dies leaving everything behind.

or

The common man toils hard, accumulates things and is made to give up all that he has accumulated; then he starts all over again.

4. Describe in your own words the three things which 'I—the people' forget.

Stanza 4

5. (a) 'Sometimes I growl, shake myself' means that I am
 (i) hungry.
 (ii) angry.
 (iii) grateful
 (b) What does the poet mean by 'the red drops' ?
 (c) Why does history remember 'the red drops' of the people ?

Stanza 5

6. (a) What will 'I—the people' learn to remember ?
 (b) 'There will be no speaker in all the world to say the name "The People" with any sneer'. Does this speaker belong to 'the people' or to the privileged class ?

General

7. (a) Which of the following seems to you to be the main idea in the poem
 (i) The common man is hardworking but poor.
 (ii) Leaders are more important than commoners, in the sense that they (leaders) shape the destiny of the world, and history remembers them
 (iii) The common man's fate is exploitation and suffering. The distinction between the ruler and the ruled has never been completely eliminated.
 (b) What is the common underlying idea between the following lines of two poems :

- (i) And much it grieved my heart to think
what man has made of man.
- (ii) the best of me is sucked out and wasted... ..
.. who robbed me last year, who
played me for a fool

Suggested Reading

1. 'The People, Yes' by Carl Sandburg
2. 'Selected Poems' by Carl Sandburg

Lesson 8

To Sir, with Love

ER BRAITHWAITE

I. Next morning I had an idea. It was nothing clear cut, merely speculative, but I considered it all the way to school. Then after assembly, as soon as they were quiet I waded in. This might be a bit rough, I thought, but here goes.

'I am your teacher, and I think it right and proper that I should let you know something of my plans for this class.' I tried to pitch my voice into its most informally pleasant register. 'We're going to talk, you and I, but we'll be reasonable with each other. I would like you to listen to me without interrupting in any way, and when I'm through any one of you may say your piece without interruption from me'. I was making it up as I went along and watching them; at the least sign that it wouldn't work I'd drop it, fast.

They were interested, in spite of themselves; even the husky, blase Senham was leaning forward on his desk watching me.

'My business here is to teach you, and I shall do my best to make my teaching as interesting as possible. If at any time I say anything which you do not understand or with which

you do not agree, I would be pleased if you would let me know. Most of you will be leaving school within six months or so, that means that in a short while you will be embarked on the very adult business of earning a living. Bearing that in mind, I have decided that from now on you will be treated, not as children, but as young men and women, by me and by each other. When we move out of the state of childhood certain higher standards of conduct are expected of us...'

At this moment the door was flung open and Pamela Dare rushed in, somewhat breathlessly, to take her seat. She was very late.

'For instance,' I continued, 'there are really two ways in which a person may enter a room: one is in a controlled, dignified manner, the other is as if someone had just planted a heavy foot in your backside. Miss Dare has just shown us the second way, I'm quite sure she will now give us a demonstration of the first.'

To this day I do not know what made me say it, but there it was. I was annoyed with the way in which she had just barged her way in, insolently, carelessly late.

All eyes were on her as she had probably planned, but instead of supporting her entrance they were watching her, waiting to see the result of my challenge. She blushed.

'Well, Miss Dare?'

Her eyes were black with anger and humiliation, but she stood up and walked out, closing the door quietly behind her; then to my surprise, and I must confess, my relief, she opened it as quietly, and with a grace and dignity that would have befitted a queen, she walked to her seat.

II. 'Thank you. As from today there are certain courtesies which will be observed at all times in this classroom. Myself you will address as "Mr. Braithwaite" or "Sir"—the choice is yours; the young ladies will be addressed as "Miss" and the young men will be addressed by their surnames.'

I hadn't planned any of this, but it was unfolding all by itself, and, I hoped, fitting into place. There was a general gasp at this, from boys and girls alike.

Potter was the first to protest.

'Why should we call 'em "Miss", we know 'em '

'What is your name ?'

'Potter.'

'I beg your pardon ?'

'Potter, Sir.' The 'Sir' was somewhat delayed.

'Thank you, Potter. Now, is there any young lady present whom you consider unworthy of your courtesies ?'

'Sir ?'

'Is there any one of these young ladies, who you think does not deserve to be addressed as Miss ?'

With one accord the girls turned to look at Potter as if daring him; he quailed visibly before their concerted eyes and said, 'No, Sir.'

'You should remember, Potter, that in a little while all of you may be expected to express these courtesies as part of your jobs; it would be helpful to you to become accustomed to giving and receiving them.'

I walked around my desk and sat in my chair. For the time being at least they were listening, really listening to me; maybe they would not understand every word, but they'd get the general import of my remarks.

III. 'The next point concerns the general deportment and conduct of the class. First, the young ladies. They must understand that in future they must show themselves both worthy and appreciative of the courtesies we men will show them. As Potter said, we know you. We shall want to feel proud to know you, and just how proud we shall feel will depend entirely on you. There are certain things which need attention, and I have asked Mrs. Dale-Evans to discuss them with you in your domestic science period today.' This last bit was right off the cuff; I'd have to see Grace about it during recess, but I felt sure she'd help.

'Now the boys. I have seen stevedores and longshoremen who looked a lot cleaner and tidier. There is nothing weak and unmanly about clean hands and faces and shoes that are brushed. A man who is strong and tough never needs to show it in his dress or the way he cuts his hair. Toughness is a quality of the mind, nothing to do with muscles. I

suppose that in about a year or so some of you will be thinking of girl-friends; believe me, they will think you much more attractive with clean teeth, hands and faces than without.'

I gave them a moment to digest that.

'You are the top class; the operative word is "top." That means you must set the standard in all things for the rest of the school, for, whether you wish it or not, the younger ones will ape everything you do or say. They will try to walk like you and use the words you use, and so, for as long as you're here, much of their conduct will be your responsibility. As the top class you must be top in cleanliness, deportment, courtesy and work. I shall help you in every way I can, both by example and encouragement. I believe that you have it in you to be a fine class; it depends on you. Now, any questions?'

A hand shot up.

'Yes, Miss Joseph?'

'What about Mr Weston, he's never tidy, and his shoes are never clean, Sir.'

Things were locking up already; the 'Sir', came easily

'Mr Weston is a teacher, Miss Joseph, and we shall not discuss him.'

There was a murmur of dissent at this

'I am your teacher, and I'm the one you should criticise if I fail to maintain the standards I demand of you.'

There was an absence of the silent hostility of yesterday. I felt that I had somehow won for myself a breathing space at least. There were no further questions, so I told them they could spend the remaining minutes of that period considering and discussing the things I had said, providing they did so quietly. I sat back and observed them.

At recess I went to the staff room and told Grace how I had impulsively committed her to a talk with the girls, she was quite pleased about it and promised to 'lay it on thick.'

Notes and Meanings

E.R. Braithwaite (1922-) : born in Georgetown, British

Guyana, educated in the U.S.A. and U.K. He became an R.A.F. officer during the war of 1939-45.

This extract is from his book *To Sir, with Love* in which he tells the reader how he became a teacher and how he managed to win the respect, confidence and love of the pupils of the top form of a difficult school. At first the students did all they could to trouble their new teacher; but soon he overcame their dislike and became their friend as well as teacher.

| | |
|-------------------|--|
| speculative | : based on speculation (guess work) ; not fully thought out |
| waded in | : (informal) (here) began to speak energetically |
| here goes | : now I'm going to make a start |
| register | : tone of voice |
| when I'm through | : when I have finished |
| say your piece | : say what you want to say |
| blase | : indifferent, bored |
| embarked on | : started on |
| barged in | : rushed in |
| humiliation | : being put to shame |
| with one accord | : with general agreement |
| concerted | : (here) combined |
| import | : meaning, significance |
| deportment | : behaviour; way of holding oneself in standing or walking |
| off the cuff | : (slang) on the spur of the moment, without having thought of it before |
| stevedores | : men who load and unload ships |
| longshoremen | : men who work on shore loading and unloading ships |
| operative | : the most significant |
| ape | : copy, mimic |
| a breathing space | : time to rest from strain |

providing : on condition that
 lay it on thick : (informal) exaggerate a great deal

Understanding the Passage

I

- The situation presented here is that of
 - a headmaster talking to the school.
 - a visitor to a school talking to the students.
 - a new teacher facing his class.
 - a teacher helping with the admissions.
- 'Next morning I had an idea.' Can you guess, from what follows, what the idea was ? (One sentence)
- 'We'll be reasonable with each other.' Mention one or two ways in which the reasonableness will be shown. (One or two sentences)
- Mr Braithwaite had the whole talk carefully planned, (True/False).
- What reason did Mr. Braithwaite give for expecting higher standards of conduct from his students ? (One or two sentences)
- In the incident of Pamela Dare, Mr. Braithwaite demonstrated a point of conduct. What was this point of conduct ? (One sentence)
- There are two ways in which a person may enter a room; a right way, and a wrong way. Which one did Miss Dare demonstrate first ? Which one did she demonstrate second ?

II

- Mr. Braithwaite now insists on polite forms of address in the class. He himself should be addressed as..... by his students. If a girl is called 'Mary Simmons', she should be addressed as... .. by the boys. If a boy is called 'James Radcliffe', he should be addressed as.....
- When Mr. Braithwaite suggested these new forms of address,

| | |
|--|-----------------|
| <i>the boys</i> <i>the girls</i> <i>the boys and the girls</i> | were surprised. |
|--|-----------------|

III

10. Mrs Dale-Evans was *a visitor*.
 a teacher.
 a student.
11. Her first name was..... . . (One word)
12. 'I have seen stevedores and longshoremen who looked a lot cleaner and tidier.' When he said this to the boys, Mr. Braithwaite was pointing out
 - (a) that stevedores and longshoremen are generally clean and tidy.
 - (b) that the boys were clean and tidy, compared to stevedores and longshoremen.
 - (c) that the boys were very dirty.
 - (d) that some stevedores and longshoremen were very dirty.
13. What (do you think) was the most powerful reason that Mr. Braithwaite gave the boys for being clean? (One or two sentences)
14. Mr. Braithwaite tells his class that they must 'set the standard in all things', because.....
 (Complete the sentence)
15. The essay describes the first meeting that Mr. Braithwaite had with his class. (True/False)
16. What (in your opinion) was Mr. Braithwaite trying to do by talking to his class in this way? (One or two sentences)

Word Study

1. The following words occur in the passage:
 husky, insolently, befitted; quailed; deportment; appreciative ; dissent ; hostility ; impulsively.
 (a) Match each word, as it is used in the passage, with one of the meanings below :
 - (i) acted without thinking of the consequences
 - (ii) insultingly
 - (iii) enmity ; ill will
 - (iv) big and strong
 - (v) disagreement
 - (vi) was right and suitable for

- (vii) showing proper understanding and recognition
- (viii) showed fear
- (ix) behaviour ; way of holding oneself

2 After *assembly* the students returned to their respective classes.

The word '*assembly*' here refers to the school assembly—the daily gathering of staff and pupils

'*Assembly*' may also be used in some of the following phrases: a number of persons who come together, especially a meeting of law-makers, e.g., the *Legislative Assembly*, an *assembly room* is a public hall in which meetings, dances, etc., take place.

An *assembly hall* is one where a school meets for prayers, etc. It may also mean a workshop where parts of large machines are put together.

An *assembly line* is a stage of mass production in which parts of a machine, vehicle, etc., move along for progressive assembly.

- (a) Now use the words/phrases '*assembly room*', '*assembly hall*' and '*assembly line*' in sentences of your own

Reference Work : Dictionary

To make both ends meet is a familiar idiom. An idiom is a group of words whose meaning is not equal to the total of the individual meaning of the constituent words. For example, *to make both ends meet* 'to live within one's income', 'to balance one's income with one's expenditure'. Obviously, therefore, the meaning of an idiom must be learnt as a whole.

The dictionary lists most of the common idiomatic expressions that a word forms together with their meanings. Look at the following extract from the dictionary entry for *end*.

...begin/start at the wrong end: in the wrong way at the wrong point, at a loose end: unoccupied, having nothing important or interesting to do; go in/off the deep end: express strong feeling without trying to control it

Task 1: In column A you find five idioms formed by the word *heart*. Match them with the meanings given in column

RIVERSIDE TEXTBOOKS
IN EDUCATION

Lesson 9

Guidelines for Good Talk

GEORGE MCGHEE

It's the quality, not the quantity, that counts.

What has happened to the art of conversation? By *conversation* I do not mean merely word exchanges between individuals. I am thinking, rather, of one of the highest manifestations of human intelligence—the ability to transform abstractions into language; the ability to convey images from one mind to another; the ability to build a mutual edifice of ideas: in short, the ability to engage in a civilizing experience.

But where does one find good conversation these days? Certainly not in the presence of the television set. No matter how rewarding 'bridge talk' may be, it is not conversation. Neither is chatter.

What makes good conversation? In the first place, it is essentially a mutual search for the essence of things. It is a zestful transaction, not a briefing or a lecture. Russian poet Alexander Pushkin correctly identified the willingness to listen as one of the vital ingredients of any exchange. When two people are talking at the same time, it is not conversation—it's collision.

Nothing is more destructive of good talk than for one

participant to hold the ball too long, like an over-zealous football dribbler playing to the crowd. Pity the husband or wife with a garrulous mate who insists on talking long past the point where he or she has anything to say.

To be meaningful, a conversation should head in a general direction. It need not be artfully plotted, but it should be gracefully kept on course guided by unforeseen ideas.

It has been said that if speech is silver, silence is golden. Certainly silence is preferable, under most circumstances, to inconsequential chit-chat. Why, then, are so many people discomfited by the absence of human sound waves? Why are they not willing merely to sit with each other, silently enjoying the unheard but real linkages of congeniality and understanding? 'Made conversation' should not be a necessity among intimates. If there is nothing to say—don't say it.

It is true that strangers meeting for the first time seem to feel uncomfortable if they do not engage in small talk. Usually this is harmless and even necessary if strangers are to size each other up. But, small talk aside, what are some elementary rules for general conversation?

In the first place, certain subjects should be taboo. Kitchen topics, the best cleansers, business, bus time-tables and other dull or specialized things should be barred from general discussion.

Next, let us remember that our illnesses and operations are not something to be offered gratuitously to friends at conversation time.

Then there is the conversationalist who must under every circumstance be right—who always has to win the game. And there are those of us who want to moralize. Let's not.

Conversation need not always be purposeful, but it must at least be for pleasure. It should be congenial, aiming, for example, at knowing better one's conversation partner. Above all, it should be joyful and amiable, for, as essayist Joseph Addison put it: 'Good nature is more agreeable in conversation than wit.'

I do not object to enforced conversation, say, by the hostess who interrupts an after-dinner group with 'We simply must hear about John's trip to Africa.' I am less

tolerant, however, of those who would arbitrarily halt a good conversation with a flat 'Come now, let's stop all this serious talk' A good conversation is a fragile thing that must be nurtured carefully

And, finally, I want to encourage the pixie of the conversation who can add zest. Our talk too often reflects the dull things that we do all day. Provocation, whimsy, laughter, mockery and flirtation all have their place in the art of good conversation, of which it was long ago said, 'Be prompt without being stubborn, refuse without argument, clothe weighty matters in a motley garb.'

Notes and Meanings

George McGhee, an independent explorer and producer of oil, has served in a variety of U.S. Government posts and was U.S. Ambassador to West Germany from 1963 to 1968

| | |
|------------------|--|
| edifice | a big, important-looking structure |
| bridge talk | discussion about a game of bridge (a card game) after it is over |
| essence of | : (here) the inner nature or most important quality |
| things | : of things |
| transaction | : generally used in a business situation, i.e., an exchange of goods for money, etc. Here, an exchange of words |
| ingredient | : one of the parts of a mixture |
| collision | : violent clashing together of two objects |
| to hold the ball | : 'the ball' of conversation is supposed to be passed from one person to another, i.e., no one person should keep talking for too long |
| overzealous | : too enthusiastic, too eager |
| garrulous | : talkative |
| artfully | : cunningly |
| kept on course | : guided in the right direction (as a ship is kept on the right course) |
| unforeseen | : not seen in advance |
| inconsequential | : unimportant |

| | |
|--------------|--|
| chit-chat | : light, informal conversation |
| discomfited | : embarrassed; confused |
| congeniality | : harmony of interests, tastes, character, etc |
| small talk | : talk about unimportant matters |
| size each | : form an opinion about each other |
| other up | |
| taboo | : forbidden, not to be spoken of |
| gratuitously | : free, without any charge |
| amiable | : good-tempered |
| arbitrarily | : without any reason |
| fragile | : easily injured or broken |
| nurtured | : cared for, given support or encouragement |
| pixie | : a small, imaginary being rather like a fairy, usually found in children's stories |
| provocation | : something that irritates or angers |
| whimsy | : fanciful idea or wish; odd idea |
| flirtation | : (here) light, teasing talk |
| motley garb | : dress of many colours, worn by clowns |

Understanding the Passage

1. The author defines conversation as 'word exchanges between individuals' (True/False)
2. In the second paragraph the author tells us what is good conversation
is not
3. Who does the author compare to 'an overzealous football dribbler'? (One phrase)
4. What is the point of the comparison? (One or two sentences)
5. The author says that silence is, under most circumstances, preferable to conversation. (True/False)
6. When (according to the author) should one observe silence rather than talk? (One sentence)
7. Which of the following types of people does the author disapprove of?
 - (a) A person who kills a good conversation by calling it 'serious talk.'
 - (b) A person who engages in small talk in the company of a stranger.

- (c) A person who engages in small talk in the company of an intimate friend.
- (d) A person who talks about his illnesses to his friends.
- (e) A person who speaks of serious things in a humorous and light way
8. Can you (after reading this essay) mention *one* quality that all good conversation should have? (One Sentence)

Word Study

1. Make verbs from the following nouns :

N V

Example : implication—imply

| | | |
|---------------|----------------|-----------------|
| manifestation | transformation | conversation |
| transaction | collision | direction |
| discussion | flirtation | transplantation |
| preservation | administration | implication |

2. There are several words used to describe the act of speaking. For example, *a dialogue* is talk between two people. When only one person speaks for a long time we call his speech a *monologue*.
- (a) Given below are several words used to describe speech. Find out what they mean. Use a dictionary, if necessary.
- | | | |
|--------------|-----------|----------|
| conversation | chatter | briefing |
| lecture | chit-chat | speech |
- (b) Say whether the following statements are true or false :
- (i) A *speech* is a talk given by a teacher to his students.
 - (ii) *Chit-chat* is what speakers at a conference are supposed to do.
 - (iii) *Briefing* is the information given in advance to any group being sent out on a mission.
 - (iv) A *conversation* is a talk given in public.
 - (v) A *lecture* is a talk given for the purpose of teaching.
 - (vi) *Chatter* is quick or foolish talk.

3. manifestation inconsequential refute
 arbitrarily abstraction gratuitously
 ingredients congeniality fragile

All these words have been used in the passage.

Fill in the blanks in the following sentences with these words in their correct forms.

- (a) Your closest friends are usually people
 to you.
- (b) An.....should be transformed into ordinary language in order to be communicated.
- (c) The child's early babble is aof man's natural desire to speak.
- (d) The lecture theatre is no place for..... chatter.
- (e) advice is often very unwelcome.
- (f) To have all one's arguments is a very unhappy experience.
- (g) A wise judge does not make..... decisions.
- (h) Laughter, provocation, whimsy and mockery are some of the..... of a good conversation.
- (i) Happiness is a..... .. thing that should be guarded carefully.

Reference Work : Dictionary

Choose any two of the following words and list three compounds, one colloquial expression (if any) and three idioms formed with them.

blue, brush, eye, scene

For example, *brush*

Compounds : brushwood, brushwork, paint-brush

Colloquial expression : brush off

Idioms : brush something away, brush up, brush something aside

Upagupta

A face can be 'austerely beautiful'. Can you describe an action as 'austerely beautiful'?

1. *Upagupta, the disciple of Buddha lay asleep on the dust by the city wall of Mathura.
Lamps were all out, doors were all shut, and stars*
2. *were all hidden by the murky sky¹ of August. Whose feet were those tinkling with anklets, touching his breast of a sudden?*
3. *He woke up startled, and the light from a woman's lamp struck his forgiving eyes.*
4. *It was the dancing girl, starred with jewels,
Clouded with a pale-blue mantle², drunk with the wine of her youth.
She lowered her lamp and saw the young face, austerely beautiful.
"Forgive me, young ascetic," said the woman,
"Graciously come to my house. The dusty earth is not a fit bed for you."*
5. *The ascetic answered, "Woman, go on your way; when the time is ripe,³ I will come to you."
Suddenly the black night showed its teeth in a flash of lightning
The storm growled from the corner of the sky, and the woman trembled in fear.
The branches of the wayside trees were aching with blossom,
Gay notes of the flute came floating in the warm spring air from afar.*

¹dark

²loose cloak, shawl

³when the right time comes

The citizens had gone to the woods, to the festival of flowers.

From the mid-sky gazed the full moon on the shadows of the silent town.

The young ascetic was walking in the lonely street, while overhead the love-sick koels urged from the mango orchards their sleepless plaint ⁴

Upagupta passed through the city gates, and stood at the base of the rampart.⁵

- 7 *What woman lay in the shadow of the wall at his feet, struck with black pestilence, her body spotted with sores, hurriedly driven away from the town?*

The ascetic sat by her side, taking her head on his knees, and moistened her lips with water and smeared her body with balm

8. *"Who are you, merciful one?" asked the woman*

9. *"The time, at last, has come to visit you, and I am here," replied the young ascetic.*

RABINDRANATH TAGORE
(1861-1941)

Exercises

1. Upagupta was poor. Pick out the words to prove this.
2. Why, do you think, the sky of August is described as 'murky'?
3. (a) What woke up the ascetic ?
(b) Why have the ascetic's eyes been described as 'forgiving'? Does this phrase—"forgiving eyes"—show that the ascetic was
(i) generous ?
(ii) compassionate ?
(iii) tolerant ?
4. (a) "Starred with jewels". Why has "starred with jewels" been used and not "wore jewels"?

⁴complaint (poetic use)

⁵wall of the city

- (b) "drunk with the wine of her youth" means she was
 - (i) proud of her youth.
 - (ii) cheerful because she was young.
 - (iii) indifferent towards her youth.
- 5. The dancing girl invited the ascetic to her house. What was the ascetic's reply ?
- 6. (a) Why were the streets lonely ?
 - (b) The woman's description has been given in the form of a question. Is it to express
 - (i) joy ?
 - (ii) shock ?
 - (iii) surprise ?
- 8. Why did the woman call the ascetic "the merciful one" ?
- 9. (a) The ascetic came to the dancing girl
 - (i) when she was young.
 - (ii) when she was ill and without friends.
 - (iii) when she was beautiful.
- (b) This shows that the ascetic helped her because
 - (i) she was a human being in need.
 - (ii) she was beautiful.
 - (iii) she was young.

Lesson 10

Hunting Big Game with the Camera

MAJOR A. RADCLYFFE DUGMORE

I. Ever since Man came on this earth he has hunted wild animals, either for food or self-protection—or, in more recent times, for sport. First his weapons were very simple, probably only heavy sticks or clubs, then crude spears, which in turn were followed by implements of stone, bone, and later, by metal; then came bows and arrows, crossbows, and firearms, and these developed surprisingly as Man became more advanced and learned to use his hands and head.

With the improvement in firearms, killing solely for sport became a popular form of amusement in almost all countries. Within the last half century or so rifles have become more and more perfect, with the result that killing wild animals has become so easy and certain that now it can scarcely be called sport at all. Real sport, to give true pleasure, must be the overcoming of difficulties, and so we make our games as difficult as possible in order to get greater pleasure out of winning.

Some forty years ago, I began to realize that shooting wild animals no longer gave me pleasure: it was too much of a

one-sided game, in which the wretched creatures had little chance against the modern rifle. Beyond the difficulties of stalking, everything was too easy and lacking in excitement. Then, also, it seemed all wrong to kill a harmless animal just for fun. I even hated to see anything shot—and yet I wanted to hunt, wanted the joy of being out of doors and seeing the various birds and beasts in their natural wild state, in all their natural beauty. But merely seeing them was not quite enough. I wanted to bring home some proof of what I had seen. Making sketches, even though I happened to be an artist, was not very satisfactory—and certainly not very easy; thus it was that I turned to the camera. Here was a weapon that would shoot without hurting, certainly without killing, and yet give me the trophies of the chase.

All forms of life were game for this new weapon; fish, flesh and fowl, harmless birds and animals, and those that were dangerous, tame—the choice was unlimited. Unfortunately, forty years ago cameras were very crude instruments, lenses, plates and films were slow, and indeed nothing was suitable for photographing game, big or small. One had to be strong indeed to carry the heavy outfits, and have endless patience to fight the numerous difficulties with which one was confronted.

At first when I tried what was then the new sport I became almost discouraged; the cameras simply would not do the work. After endless trouble in stalking some animal, the camera would, often as not, go wrong just at the critical moment. What would I not have given to have had almost any of the handy, light, modern cameras that people accept today as a matter of course, that are so easy to manipulate and so certain in their action that even a child can use them! In what people foolishly call 'those good old days' of long ago things were hard, and we had to work for our successes. In vain did I go to the various makers of cameras and lenses and try to induce them to make outfits suitable for the work I wanted to do. They said it would not pay them to make special cameras, as I was almost the only person who would use them.

Gradually, however, a few others took up the sport and, like myself, found in it a fascination far greater than in shoot-

ing But it was a long time before suitable cameras came into existence, so I had to do the best I could under the conditions. At first I contented myself with photographing wild birds, mostly on or near their nests; I found it great fun, and the results very satisfactory. People were much interested in the pictures, and publishers were delighted to have something different from the old-fashioned and often very bad drawing, so they accepted all I could take.

From birds I gradually took up animals as my subjects, and was, I think, one of the very first to succeed in getting really clear photographs of wild beasts. The photographs, of course, improved as cameras developed. Not only was the new apparatus handier, but far more reliable.

II. In my mind I had a great scheme—nothing less, in fact, than a trip to East Africa, to go safari (a word scarcely known in England in those days, thirty years ago). I would photograph all sorts of terrible wild beasts: lion, buffalo, elephant, rhino, and others, besides the many harmless sorts, such as antelope, zebra, and giraffe. It was a great idea and I was filled with excitement at the thought of it. Before undertaking it, however, I felt it necessary to get still better cameras, and to practise continually so that I might be sure of getting good results. I had new reflex cameras made and remade, and special lenses, too, making improvements each time, and I practised on moose, deer, caribou and whatever other animals I could find in America, where I was living at the time.

I took pictures under all sorts of conditions, and at last felt that I knew enough to risk going on the big trip. And so, in 1908, I found myself in East Africa (now called Kenya). No one can have any idea how thrilled and excited I was when I actually saw many sorts of wild animals from the train as I made my way to Nairobi.

For some unknown and very foolish reason, I was especially anxious to take a photo of a rhinoceros charging. It would be great fun—at least so I thought!—but I had never seen one in its wild state and had no idea how large they

could be (they go up to two tons in weight !). If I got such a picture it would be something entirely new. In fact no clear photos of the big beasts had ever been made, so I had the field all to myself.

Within a few days of arriving in Nairobi, we started off on our first safari: myself, a friend named Clark, and some thirty porters, and headed for a district where rhinos were said to be fairly plentiful. A few days later we made camp on the bank of a nearly dry river, and a very delightful camp it was. We could see for miles across the great yellow plains, with the highest mountain in Africa, Kilimanjaro, in the distance.

Animal life was fairly abundant, and we could see zebra and various antelope at almost any time, but they were very shy. I found it extremely difficult to get near enough to use the camera. I was, however, more anxious to tackle the rhino than the gentle antelope—they would be far more exciting !

The first day out we met our first rhino, two of them, and I had the fright of my life. The pair had got our scent before we spotted them, and, being bad-tempered beasts, they rushed towards where they thought we were. Now, it just happened that we were about fifty yards to one side of where they expected to find us—which was just as well, for I must say I did not like their look. As they thundered past, we crouched low and let them go. It did not strike me as a good opportunity for rhino photography. Anyhow I was much too frightened to have been able to hold the camera steady !

A couple of days later the longed for chance came when we saw a fine big rhino standing on a low hill. For some time we stood still, watching the monster, and shivering in our boots as we tried to get up our courage to tackle him. It meant asking for trouble, not waiting for it to come to us but deliberately going to meet it. While we watched the rhino, he lay down and went to sleep. This was our chance and we were fools enough to take it. Very slowly we crawled through the dry grass until we were within about thirty-five yards of him. The wind being in the right direction, the old beast slept on peacefully, with no idea that we were anywhere about. Clark and I stood up, he with his rifle ready in case of trouble, and I with my big, clumsy camera. Every nerve

in my body was tingling, whether from fright or excitement, or both, I don't know. But I do know that my knees were shaking badly, and my mouth was very dry. For some seconds (they seemed like hours) we stood still, and nothing happened. I examined the camera over and over again to make sure that all was in order. Then at last I could stand it no longer, and I shouted at the old beast.

Nor did I have to repeat the shout, for he jumped up with remarkable speed, took one look at us, gave a horrible snort, and without more ado came at full tilt, straight for us. What I felt like no one will ever know. The great monster looked as big as a house. To make sure that he would be in sharp focus, I had to keep my eyes on the ground-glass and keep changing the focus as he came nearer and nearer. When the charging mass of bad temper was fifteen yards away I pressed the shutter release and took the first photograph of the kind ever made. Clark at that moment in sheer desperation, for the animal was very close and still coming at full speed, fired a shot—not to kill of course, but just to try to make him turn. The bullet grazed the shoulder, and by good luck made the old beast turn: he rushed past us scarcely five yards away. Need I say that we were very glad to see him disappear over the distant landscape. It had been a wonderful experience, but not one that I should like to repeat too often. We had been lucky, more lucky indeed than we deserved to be, for we had taken very long chances.

III. We had many more adventures with rhino, and I became so nervous at being charged, or nearly charged, so often, that I decided to give up rhino hunting for a while, and turn my attention to lion, which were fairly numerous in the district. This meant flashlight, as the lion does not move about much except at night. Luck was all against me. Night after night I set the cameras with the greatest care, but in vain; the outfits which had been specially made for me and had worked so well at home refused to behave even reasonably well in Africa.

It was not until some months later when we were in another part of the country, and I had made a complete new

outfit, that fortune smiled on my efforts. I learned to have great respect for the king of beasts, who is certainly no fool. Try as hard as I could to set the bait and arrange our hiding-places, the great beast refused to come within range of my camera. As we lay in the blind, our hiding-place, we could hear them wandering about, sometimes not far away, but yet not within sight. In the night it was eerie work trying to penetrate the darkness with our inefficient eyes. Often we would mistake a skulking hyena for the lion we wanted, for these night-prowling animals are hard to distinguish—they all look more like ghosts than solid creatures.

Patience usually wins in the end, however, and after countless nights of waiting and watching and going without sleep, a fine lioness did condescend to come and pose for her portrait. I could scarcely believe my eyes when I saw the great cat only twelve yards away, standing still and looking straight into my eyes. It was a thrilling moment when my electric torch revealed the sight. Without wasting a moment, I pressed the flashlight connection, and off went the light with a loud explosion and dazzling glare which blinded me for a few moments—and what moments those were! Who could tell what the lioness was doing or where she was? Was she coming for me or had she bolted? Fortunately she had gone, and equally fortunately the photograph turned out as well as I could have wished. It was, in fact, the first successful photo of wild lion ever made.

Now, though hunting dangerous wild animals with a camera is the most intensely exciting form of sport that I know of, it must not be thought that hunting the more inoffensive ones—deer, zebra, antelope, giraffe, and others—is devoid of thrills. Actually one of the most exciting experiences I have ever had was when, after months of trying during which I walked many hundreds of miles, I finally had the good luck to get a herd of giraffe to come within easy range of my camera (I was using a movie camera at the time) and I was able to secure a splendid film of these graceful, shy creatures literally posing for me in all sorts of positions. I even got them drinking—a rare sight, which few people have seen.

Hunting with a camera is, as I said before, one of the finest sports, and one of the greatest things in its favour is that it involves no killing or cruelty (or it should not, at any rate), and gives trophies that are far more beautiful than any obtained with the rifle. They are trophies, moreover, that one can show with pleasure and pride, for they have cost no lives.

Notes and Meanings

Major Radclyffe Dugmore : a famous big game hunter. Photographing dangerous animals in their natural state is full of thrills and excitement as shown by his experiences in East Africa where he went on safari in 1908 and took some of the first successful photographs of the kind ever made.

| | |
|----------------|--|
| stalking | (here) moving quietly and cautiously towards the wild animals |
| confronted | : brought face to face with |
| induce | : persuade |
| safari | : hunting expedition |
| reflex camera | : a camera in which, by means of a mirror, the image of the object to be photographed can be seen up to the moment the photograph is taken |
| moose | : a large (sort of) deer with rough hair and palm-shaped horns, found in North America and northern Europe |
| caribou | : North American reindeer |
| Nairobi | : capital of Kenya |
| without more | |
| ado | : without more fuss or excitement |
| at full tilt | : at great speed |
| in sharp focus | : seen clearly through the camera lens |
| fortune smiled | : good luck came to him |
| set the bait | prepare the trap |
| the blind | : (here) a hidden spot not easily seen |
| cerne | (here) causing a feeling of mystery and fear |
| skulking | : moving secretly due to fear |

condescend : do something one's rank or quality does not
require one to do, (here) agree

Understanding the Passage

I

1. Man has (in the past) hunted wild animals for three reasons. What are three reasons? (Three words)
(a)
(b)
(c)
2. The author feels that killing wild animals is now no longer a sport because_____.
3. What was the substitute for killing wild animals for sport, that the author found? (One sentence)
4. In what ways was the new sport better than
(a) old ways of hunting?
(b) merely watching animals?
(c) making sketches of animals?
(Three sentences)
5. What was the one drawback of the sport? (One phrase or sentence)
6. Camera makers very willingly made new cameras to suit the purposes of game photographers. (True/False)
7. 'It was a great idea, and I was filled with excitement at the thought of it.' What was the idea? (One sentence)
8. When did the author have his first sight of African wild animals? (One sentence)
9. The safari party of Major Dugmore consisted of _____
(Name the members)
10. The author was very anxious to get good photographs of _____. (Name of animals)
11. In their encounter with the rhino pair, what saved their lives was that.

- (a) they shouted at the rhinos.
 - (b) Clark shot at the rhinos.
 - (c) they ran away very fast.
 - (d) the rhinos mistook the direction in which the party was.
12. The safari party, since they wanted only pictures of the wild animals, did not take guns with them. (True/False)
13. The author shouted at the sleeping rhino because
- (a) he wanted it to charge at him.
 - (b) he wanted to make it run away.
 - (c) he did not want the rhino to sleep.
14. When the rhino charged at Major Dugmore, what saved his life was that
- (a) everybody shouted at the rhino.
 - (b) Clark shot at the rhino
 - (c) Major Dugmore ran away very fast.
 - (d) the rhino mistook the direction in which Major Dugmore was.
15. Rhino-hunting and lion-hunting differed in one respect. The first was done in the day time, the second was done at night.
16. What was the additional equipment that lion-hunting required? (One word)
17. The main difficulty about getting a good photograph of lions was that
- (a) there were very few lions in that area.
 - (b) the lions wouldn't come within range of the camera.
 - (c) the lions would charge the moment they saw a man.
 - (d) the lions were afraid of the flashlight.
18. The lioness's reaction to the flashlight was
- (a) to run away.
 - (b) to charge.
 - (c) to stand still to get its photograph taken.
19. The author claims (in this essay) that he has taken

- some 'first ever' photographs. Can you now list them ?
20. Do you think the author shows modesty in describing his adventures with the camera ? Give examples in support of your answer.

Word Study

1. We saw in an earlier lesson that suffixes are building blocks. Given below are several words and suffixes.
- (a) Put them together to form as many words as you can. You should get at least five.

photo er y graph ic genic

- (b) Look up a dictionary and find out how each of the words (you made) is stressed.
- (c) How many words can you make from the word *FASCINATE* ?

Add suffixes only

Example . fascinate (e)+ion fascination

What does each word mean ?

2. I decided to go on safari to East Africa.
A *safari* is a hunting expedition. It is a journey undertaken with a special purpose—to hunt animals.
- (a) Below are some other words which are used to describe 'kinds of journeys'. (See Column A) What do they mean ? Match each word in Column A with its meaning in Column B

Column A

voyage

hike

excursion

tour

Column B

a long walk in the country

journey out and home again during which several places are visited

a journey by water

a short journey made by a

number of people together,
especially for pleasure

- (b) A *rifle* is a kind of gun. Find out the names of as many different kinds of guns as you can.

Reference Work : Dictionary

Major Dugmore tells us that after a few adventures with the rhino, he *gave up* rhino hunting for a while. This means he abandoned the attempt to hunt rhinos for some time

To give up means 'to abandon the attempt to do something'. Notice how the addition of *up* changes the meaning of *give*; the combination *give up* has a meaning unrelated to *give* or *up* and this meaning has to be learnt as a whole.

Look at the following extract from a dictionary entry .

give

- ~ sth away . (a) sacrifice, (b) distribute
- ~ in : surrender, yield, submit
- ~ sth in . hand over
- ~ sth off : emit, send out

The common words which combine with verbs in this way are : *about, by, down, in, off, on, over, round, through, up*. These are called adverbial particles.

Task 1 Match the combinations of the verb *bring* in Column A with their meanings in column B. Look up a dictionary to check your answers.

Column A

bring about
bring back
bring down
bring forth
bring in
bring off
bring out
bring up

Column B

return
produce
carry to success
publish
cause to happen
yield
educate, rear
cause to fall

Task 2 Look up in the dictionary the verb *take* and list five of the combinations it forms with adverbial particles. Write down their meanings and use each in a sentence.

Confessions of a Born Spectator

Once in a while you must have been a spectator, i.e., must have watched a game or an athletic performance. Who is a 'born' spectator? Let's read and enjoy the 'confessions' of a born spectator.

1. *One infant grows up and becomes a jockey,¹
Whom she plays basket ball or hockey,
Thinks one the prize ring² hates to enter
That one becomes a tackle or center,³
I am just as glad as glad can be
That I'm not them, that they're not me.*
2. *With all my heart do I admire
Athletes who sweat for fun or hire,
Who take the field in gaudy pomp,⁴
And maim⁵ each other as they romp,
My limp and bashful spirit⁶ feeds
On other people's heroic deeds.*
3. *Now A runs ninety yards to score,
B knocks the champion to the floor.
Cacking vertebrae and spine,
Lashes his steed across the line,
You'd think my ego⁷ it would please
To swap⁸ positions with one of these.*

¹a professional horse rider

²enclosed area in which boxing matches are fought

³positions in Rugby in American style football

⁴showy dresses—a lot of fanfare

⁵wound or injure

⁶weak and shy spirit

⁷self

⁸exchange

4. *Well, ego might be pleased enough,
But zealous athletes play so rough,
They do not ever, in men dealings
Consider one another's feelings
I'm glad that when my struggle begins
Twixt prudence⁹ and ego, prudence wins*
5. *When swollen eye meets gnarled fist¹⁰
When snaps the knee, and cracks the wrist,
When calm officialdom demands,
Is there a doctor, on th' stands?
My soul in true thanksgiving speaks
For this most modest of physiques¹¹*
6. *Athletes, I'll drink to you!¹²
Or eat with you,
Or anything except compete with you,
Buy tickets worth their weight inadium,
To watch you gambol in a stadium,
And reassure myself anew
That you're not me and I'm not you.*

OGDEN NASH
(1902-1971)

Exercises

1. Children grow up and become doctors, lawyers and so on.
Who is the 'spectator' talking about?
2. Does he envy them? Pick out the words in support of your answer.
3. '-----and maim each other as they romp'.
Does this indicate that the spectator
(a) admires the athletes?
(b) is indifferent towards them?
(c) is making fun of them?

⁹careful thought or planning

¹⁰rough and twisted fist

¹¹structure and development of body

¹²drink for your health

- 4 '———limp and bashful spirit' means that the spectator is
 - (a) not capable of 'heroic deeds' on the playing field
 - (b) weak and shy where games are concerned
 - (c) fights shy of taking part in games and sports
- 5 'Prudence wins' Explain
6. Why do you think officialdom is described as 'calm'.
7. Is the spectator proud and complacent to be a spectator only ?
Read the last line and select words in support of your answer.
8. The poem has been written in a lighter vein Pick out one example of humour which has appealed to you the most.
- 9 Read the poem and enjoy it.

Suggested Readings

1. "Incidents in the life of my Uncle Arly" by Edward Lear
2. "The Diverting History of John Gilpin" by William Cowper

Lesson 11

No Time for Fear

PHILIP YANCEY

1. THE two young Canadians huddled close to the rusty steel heater. Malcolm Aspeslet, 19, and Barb Beck, 18, were on their longest date yet—a hike to Balu Pass, 2,050 metres up in British Columbia's Glacier National Park. Yesterday, the climb had seemed a pleasantly uncomplicated way to celebrate a day off from their hot, noisy kitchen work in the park lodge. The hike had gone smoothly until they reached the top. But there they had been unexpectedly caught in a freak snow flurry and forced to spend the night in one of the Park's alpine cabins.

2. Now, next morning, the two sat on the floor, talking and laughing. They had met two months before, and had spent many hours together. Both loved the mountains enough to spend their holidays doing kitchen work just to be near the Canadian peaks. It was the first day of October 1971, and the summer season had just ended. There were no unshuttered windows in the cabin, so periodically Malcolm would open the door and check weather conditions. About mid-morning the snow stopped, and the young couple began their descent

hike. Barb, wearing smooth-soled, knee-high fashion boots, kept slipping and falling on the ice.

3 The five-kilometre trail, marked with frequent zigzags, followed a creek bed down the mountain. It took the couple only an hour to reach the half-way point. They stopped to rest for a minute, leaning against a bank of piled-up snow. The sun, out now, had warmed them, and both were wearing only sweaters, their coats tied around their waists. A nearby waterfall gurgled with newly melted snow: they dipped their hands in the cold water and playfully splashed each other. Then they started off again, Malcolm in the lead.

4. HIDDEN DANGER: A hundred metres further along the trail, Malcolm stopped short. Two bear cubs were playing in the creek gully, about 20 metres to their right. The day before, they had seen a mother grizzly and two cubs. They had shouted and waved and watched through binoculars as the mother reared up and roared at them. That had been more funny than frightening, with a safe kilometre and a half of distance separating them. But now a mother bear—perhaps the same grizzly—could be just over the ridge, obscured by the bushes.

5. Malcolm stood stiffly, trying to decide what to do. Perhaps they could slip by quietly. But as he lifted his boot for the first step, the mother bear suddenly came charging over the ridge with a half-growl, half-scream of rage. Barb saw immediately that it was a grizzly—the silvertip fur glistened in the sunlight, and there was the characteristic hump on its back. How can something that huge move so fast she thought; then felt herself being flung into a snow-bank by Malcolm.

6. Malcolm saw the charging grizzly's open mouth. The bear was drooling flecks of foam and making short, grunting sounds. A second before the bear was on him, he ducked. But one swat of the grizzly's paw knocked him senseless.

7. For a moment he went blank. When he raised his head

he saw that he'd been thrown three metres. The grizzly had found Barb. The girl was face-down and motionless in the snow and the giant beast was standing on her leg, gnawing near the back of her neck. Malcolm did not hesitate—there was no time for fear. Instinctively he grabbed a hunting knife from his belt and ran towards the bear, shouting. The mother bear stood well over two metres and probably outweighed him by 250 kilos. When he leaped on her back, she didn't even quiver.

8. Malcolm could hear the gnawing sound of teeth against bone. Crazy with anger and desperation, he plunged the knife clear to the handle into the grizzly's neck fur. He pulled himself higher on the thick hump back and slashed at her neck. Warm blood spurted. The grizzly let out a deafening roar and snapped her head backwards. That quick head motion sent Malcolm's knife flying and broke his wrist.

9. BEAR HUG. Now the snarling grizzly turned towards Malcolm. She grabbed him with both paws and squeezed him against her chest. The smell of blood and bear nauseated him. The grizzly swatted at him with her huge claws. The first blow took off his hair in one piece like a wig, most of his scalp going with it. Then he was rolling over, clutched by the bear. The dizzying motions stopped when they reached the gully bottom. The bear raked his face repeatedly. As she bent to rip into his neck and shoulder with her teeth, Malcolm freely jabbed with his fist at her sensitive nose. His jabs had no effect.

10. Malcolm closed his eyes. It's all over, he thought, and stopped struggling. Incredibly, almost as soon as he stopped moving, the grizzly let go. She swatted him once more, then scraped dirt and twigs over him and lumbered away.

11. At first Malcolm wasn't sure he was even alive. He was lying half in and half out of the creek. He felt no pain except a throbbing in his wrist. Slowly he wriggled out of the creek and called weakly, "Barb, are you okay?"

12 Barb, afraid the grizzly was still around, didn't answer. She crawled to the edge of the gully and saw a bloody clump of hair. Then she saw Malcolm, half-buried. His face had been split with a wicked slash, and the right side of it was peeled back to reveal muscle and sinew—and a nearly severed eye. She shouted, 'Malcolm, hold on—I'm going for help.' Tossing her coat to him, she started running towards the lodge.

13 Malcolm lay still for a while, trying to take stock of his injuries. His wrist wouldn't move and must be broken. One knee-cap had been torn off, and he couldn't feel any front teeth with his tongue. He could partially see out of one eye, but was afraid to turn his head because he saw loose facial skin hanging down. He felt no revulsion, just an aching hope that it hadn't happened, that it was all a nightmare.

14 Spotting his haversack up towards the trail, he determined to reach it and use it as a bandage. Tediously, he dragged himself up backward. His one good eye kept sticking shut and periodically he'd have to stop and open it with his good hand. Finally, he reached the haversack and lay back, physically drained from the exertion. He prayed, and wondered whether he would live, and what he'd look like if he did.

15. LONG ROAD BACK. Meanwhile, Barb, her arm slashed and her hair flecked with blood, had run along the winding trail to the lodge. Staggering into the lobby, she cried, 'A grizzly got Malcolm! He can't walk! Help..'. And then she burst into sobs. People appeared from nowhere—wardens, fellow workers, lodge guests.

16. The first that Malcolm heard of his rescuers was the static of a walkie-talkie. He had sat propped against a stump for an hour and a half, and was still conscious. Warden Gordy Peyto, Malcolm's good friend, ran to him. 'Well, pal,' he said, 'I always end up looking after you. How you doing man?'

'I'm okay, but kind of hungry,' Malcolm replied.

gamely. 'Guess I really did it this time, Gordy. I think my wrist is broken.' Gordy sucked in his breath. He saw a bloodless white head. The bear's swipe had cleanly lifted off the scalp and blood vessels, exposing a layer of tissue next to the skull.

18. Ned Clough, a first-aid attendant, wrapped Malcolm's face and the chewed gashes on his legs in gauze, then strapped him in a stretcher. They radioed for a rescue helicopter to pick him up at a clearing down the trail and take him to Queen Victoria Hospital in Revelstoke.

19. Surgery began with a seven-hour emergency operation. The surgeon put in more than 1,000 stitches. 'Restoring Malcolm's face was like putting a jigsaw puzzle together,' one attending doctor later said.

20. Malcolm was then moved to a hospital in his hometown, Edmonton. He remembers little of the first weeks. He was under heavy sedation, and his mind wandered endlessly, drifting between dreams and semi-consciousness. He underwent 41 skin-graft operations.

21. In time, life began to look up. Doctors assured Malcolm that he would soon look fine, after the grafts were finished and the rolls of gauze came off. But one day close to Christmas, when the nurse was changing his bandages and was called away momentarily, Malcolm edged over to the bathroom mirror for the first look at himself. It almost made him sick. The doctors had tried to repair the damage by constructing a nose from arm muscle and by grafting skin from his leg across his face. He had no hair, and thick scars criss-crossed one side of his face. The skin was still puffy and an ugly shiny-red.

22. That one incident started a rejection period lasting weeks. Malcolm refused to see his parents or friends, hating the world and himself. He couldn't bear the thought of people's stares. He ignored the growing stack of letters from Barb. How could anyone love a freak?

23. But Barb wouldn't give up. She wrote to Malcolm faithfully—five to seven letters a week—even though he never responded. Malcolm's friends who knew Barb wrote to her about his self-pity. 'He simply can't believe you care about him, looking the way he does,' they told her.

24. One day, shortly after his Christmas-time despondency, Barb surprised Malcolm by walking into his hospital room after a journey of 1,250 kilometres. The two spent long hours together, talking across the barriers of bandages. Malcolm was stubbornly aloof. But her presence forced him to reminisce about the good times he had shared with her. Perhaps she does love me, he thought. After all, I'm the same person she said she loved last summer.

25. Whatever doubts Malcolm had were dispelled in January when he received a marriage proposal in the mail. 'It's a leap year,' Barb explained demurely.

26. Her persistence began to pay off. Though Malcolm would not answer her proposal, he did promise to visit her. In February 1972, five months after the accident, an unsteady, slim figure with a badly scarred face and one arm in a cast stepped off a train at Fort Langley, near Vancouver. Malcolm was promptly smothered by a delighted Barb.

27. And a few days later she had her answer. Malcolm drove her to the town of Langley and stopped at a jewellery store so they could choose an engagement ring. Barb, smiling and crying simultaneously, was overwhelmed. On 21 July 1973, they were married.

28. Meanwhile, Malcolm discovered that word of his exploit had spread all across Canada. (To his surprise, it had never occurred to him that he could have run and left Barb with the grizzly, and he had never seen his actions as heroic.) The Royal Humane Society, London, awarded him the Stanhope Gold Medal for performing the bravest deed reported that year in the entire Commonwealth; he received the Gold Medal for bravery from the Royal Canadian Humane Associa

tion, and the Carnegie Medal for heroism from the Carnegie Hero Fund Commission.

29. Today, Malcolm and Barb live near Vancouver. He works in a restaurant and she has an office job. Except for scars and harrowing memories, they seem little different from any of Vancouver's other young couples. Malcolm's twisted facial features are improved by surgery each year (doctors restored his eye, but he still has difficulty using it), and he recently received a grant from the British Columbia Department of Health for his first permanently attached hairpiece.

30 Sometimes people ask Barb if she married Malcolm out of a sense of obligation. She says, "I loved Malcolm before the accident and I always will love him. Handicaps should be accepted in life. Scars don't change the person."

Notes and Meanings

| | |
|-----------------------------|--|
| huddle | : crowd together; (here) sit close together |
| freak | : (here) uncommon, out of season |
| snow flurry | : a short, sudden fall of snow |
| alpine | : adj. of the Alps (mountains) |
| gully | : a narrow channel formed by rain-water |
| grizzly | : a large, fierce, grey bear found in North America |
| ridge | : a long, narrow stretch of highland along the tops of hills |
| was drooling flecks of foam | : small particles of saliva were falling from her mouth |
| swat | : slap |
| gnawing | : biting steadily (at something) |
| nauseated him | : made him feel sick |
| raked | : (here) dug at with her claws |
| jabbed at | : struck at with quick blows |

| | |
|-------------------------------|---|
| sinew | : a strong cord (tendon) joining a muscle to a bone |
| haversack | : a canvas bag used for carrying food, clothes, etc. |
| lobby | : entrance hall |
| the static of a walkie-talkie | : a walkie-talkie is a portable radio set which can be used to send out messages as well as to receive messages. Sometimes when we switch on a radio we hear a crackling sound caused by disturbances in the atmosphere. This crackling sound is called 'static'. |
| gamely | : bravely |
| swipe | : hard blow |
| gauze | : thin, net-like material used for bandages, etc. |
| sedation | : a deep sleep caused by certain drugs which calm the nerves |
| skin-graft | : a surgical process by which skin from one part of the body is transferred to another part which has been damaged |
| edged | : moved slowly |
| despondency | : sadness; melancholy |
| reminisce | : recall; remember |
| 'It's a leap year' | : refers to an old custom. In a leap year a woman could propose to a man and he had to accept her unless he was already engaged. Normally it is the man who proposes to a woman. |
| demurely | : quietly and seriously |
| smothered | : (here) hugged tight |
| exploit | : a bold or adventurous act |
| harrowing | : distressing |

Understanding the Passage

Section I (paragraphs 1-3)

1. The opening sentence says that Malcolm and Barb were sitting together somewhere. Where was it? (Answer in one phrase. Pick out two sentences from which you can get the answer.)
2. When did the events mentioned in sentences 3 to 5 take place? Choose the correct answer.
 - (a) When Malcolm and Barb were sitting near the heater.
 - (b) At a later time.
 - (c) At an earlier time.

(The tense of some verbs in these sentences gives you a clue. What tense is it ?)
3. What do paragraphs 1-3 tell us about ? Choose the best answer.
 - (a) Malcolm and Barb's love for each other and their visit to Balu Pass.
 - (b) Their holiday in Balu Pass, a hike up a mountain, a snowfall, and the hike down.
 - (c) Their stay in the Park Lodge doing kitchen work, and climbing several mountains.
 - (d) Their visit to a creek on a mountain.
4. On the basis of this section say whether the following statements are true or false ; or say 'Likely, but we cannot be sure'. (Pick out sentences from the text to support your answer)
 - (a) Malcolm and Barb enjoyed the climb up the mountain and they were happy together.
 - (b) The snow spoiled the climb down and they were not happy.
 - (c) They were in love with each other.
 - (d) They had been friends for a long time.

Section II paragraphs 4-10

5. On their way down, they saw something that made them anxious. What was it?
6. Para 4, sentence 4, tells of their looking at a mother bear and two cubs and shouting and waving. When did this happen—on their way down, earlier or later? (Pick out one or more verb forms which support your answer.)
7. Given below are eight events described in paragraphs 5-10. Match each paragraph with one or more of the events.

| <i>Para</i> | <i>Events</i> | <i>Para</i> | <i>Events</i> |
|-------------|---------------|-------------|---------------|
| 5 | (a) | 8 | — |
| 6 | — | 9 | — |
| 7 | — | 10 | — |

- Events .* (a) Barb sees the mother bear come charging.
 (b) The bear attacks Barb, and Malcolm leaps on its back.
 (c) The bear attacks Malcolm and knocks him down senseless.
 (d) The bear throws Malcolm down and breaks his wrist.
 (e) Malcolm stabs the bear on the neck.
 (f) The bear lets go and walks away.
 (g) Malcolm gives up and lies still.
 (h) Malcolm and the bear roll down together.
8. One of the events in the above list was unexpected—and it is difficult to explain. Say which. *For discussion* : What do you think is the explanation?

Section II (paragraphs 11-20)

9. Which paragraph or paragraphs tell you about the following events?

- (a) Lying still, Malcolm takes stock of (considers) his injuries. Then he drags himself up to get his haversack.
- (b) Malcolm and Barb crawl out and find each other.
- (c) Barb runs to get help.
- (d) Barb finds helpers.
- (e) The rescuers find Malcolm and remove him to hospital.
- (f) Malcolm is operated on.

10. Comment on the statements given below. You may choose one of these comments: 'True', 'We cannot be sure', 'Likely, but we are not sure'. Pick out one or more sentences from the text in support of your answer.

- (a) Malcolm and Barb liked working in the kitchen of the park lodge.
- (b) Barb rushed to Malcolm's help when the grizzly bear knocked him unconscious.
- (c) In course of time Malcolm became resigned to his twisted facial features.
- (d) Malcolm and Barb were married after having been engaged for five months.
- (e) Barb married Malcolm because she held herself responsible for his accident.
- (f) Malcolm was a very modest young man.

Usage

Set 1: (a) The first Malcolm heard of his rescuers was the static of a walkie-talkie. (b) He had sat propped against a stump for an hour and a half.

Now let us rewrite these sentences:

Set 2: The first Malcolm heard of his rescuers was the static of a walkie-talkie. He sat propped against a stump for an hour and a half.

Notice how the meaning changes in the second set of sentences. Both the actions, we know, took place in the past, but the second action (in the rewritten sentences) could have happened after Malcolm heard about his rescue from

the static of the walkie-talkie. But that is not the meaning the writer wants to convey. He wants to tell us that : Malcolm sat propped against the stump for an hour and at the end of it he heard the walkie-talkie.

So the use of the Past Tense is not enough to convey the exact meaning. He makes use of 'had sat propped' (Past Perfect) to show us the sequence of events which happened in the past.

Remember this : We often need to show the correct relationship between two actions in the past without referring to dates or time. This is how it is done :

1. The 'main verb which refers to the action which is closest to us takes the Simple Past form (The first Malcolm heard of his rescuers was. .)
2. The main verb which refers to the action which is further away from us in the past takes the Past Perfect form (i.e., had + past participle of the verb ; 'had sat propped').

[Notice that though the sentence (b) comes after, the action it describes happened before that of sentence (a)]

Exercise : Given below are some sentences from the story, arranged in the order in which they occur.

1. The snow stopped about mid-morning.
2. Malcolm and Barb began their descent hike.
3. It took only an hour for them to reach the half-way point.
4. They stopped to rest for a minute.
5. She recognized the bear to be a grizzly.
6. Barb was flung into a snow bank by Malcolm.

Now join 1 and 2, 3 and 4, 5 and 6, putting one sentence in each pair into the Past Perfect tense.

e.g., 7. The grizzly struck Barb.

8. Malcolm regained consciousness and looked at the grizzly.

Malcolm regained consciousness and looked at the grizzly
The grizzly had struck Barb.

Punctuation 1

Given below are some exercises in the use of punctuation marks and capital letters. Here are some simple rules that will help you in punctuation and capitalization.

1. *Capital letters* are used for beginning the first word of every new sentence ; all proper names, the first word in the salutation of a letter (e.g., Dear Jyoti), the ending of a letter (e.g., Sincerely yours), a quotation (e.g. 'In this house', he said.).
2. *Full-stops* are used at the end of statements, after the abbreviated form of each word in abbreviations (e.g., B.A., B.Sc.).
3. *Question-marks* come at the end of questions (e.g., Who is she ?)
4. *Exclamation-marks* are used at the end of sentences showing strong feeling, e.g., anger, fear, etc. (e.g., 'Help !').
5. *Commas* are used between words, dates or phrases that form single, similar units (e.g., 'You could, you can, and you will, do it !'), *before* words that go into quotation-marks (e.g., Meera said, 'I like it'). When a quotation is split in two and a clause like *said Meera* is inserted in between, commas are used before and after the clause (e.g., 'I like it', said Meera, 'because...').
6. *Quotation-marks* are used to quote the actual words of a speaker (e.g., Ravi said, 'He is a thief !') Quotation-marks always come *after* the comma that separates the quotation from what has gone before, and *after* the full-stop, exclamation-mark or question-mark that *ends* the quote.

7. An *apostrophe* is used when two words are joined to make a shorthand form of the words, and in doing this some letters are omitted (e.g., *can't* for *cannot*); to show possession (e.g., a donkey's bray).

Keeping these rules in mind put in capital letters and punctuation-marks in the following story.

LIFE HANGS BY A THREAD

Two sisters elia and maja lived in finland in a little wooden cottage surrounded by a garden they were very fond of growing brightly-coloured roses—perhaps because it is so often dark and cold in finland and they needed cheering up

one day when the sisters were digging in the rose-bed they found a mole kill it cried maja why it does no harm said elia and she persuaded maja to let it go

a few days later as the sisters were preparing supper in the kitchen a tiny man in a velvet coat stepped out from behind the big tiled stove i have come to invite you to the christening of my baby he said the girls accepted gladly and followed him behind the tiled stove through a small hole in the wooden floor down a tunnel and into a strange world of tiny people

after the ceremony everyone gathered round a table loaded with delicious fish-cakes poppy-seed biscuits and fruit cakes suddenly maja screamed she had just noticed that she was sitting under a huge stone which was held above her head by a thin silk thread there is nothing to fear said the baby's father the stone will not fall the thread is strong i only wanted to teach you a lesson i am the mole you wanted to kill the other day you know what it feels like when your life hangs by a thread

How many punctuation-marks did you put in? How many words began with capitals? Check (Capitals—27; full stops—17; commas—20; question-marks—1; exclamation-marks—1; quotation-marks—5.)

Speech

Syllables

Words are made up of syllables. A syllable is a word, or part of a word, containing just one vowel sound. Therefore, words have as many syllables as they have vowel sounds. For example, the word 'fight' has only one vowel and is therefore a word made up of one syllable. I, you, boy are one-syllable words.

Most words, however, are made up of more than one syllable. For example: 'sitting', 'household', 'horizon'. You can divide these words like this:

| | | |
|---------------|---------------|---------------|
| sitting | house-hold | horizon |
| (2 syllables) | (2 syllables) | (3 syllables) |

Say each word to yourself and count the number of vowels you say. The number of vowels you say may not always be the same as the number of vowel letters you use to spell the word. For example, we write the word 'household' with four vowels—o, u, e, o, but we say it with only—au and o. Therefore the word has only two syllables. This is not as difficult as it sounds. Say the word before you break it up into syllables and you will see how easy it is.

Exercise : 1. Write down ten one-syllable words from the lesson.

(Example : soon)

2. Break up the following words into syllables as in the example given

Example : nauseated

nau.se.a.ted

huddled

smoothly

alpine

holidays

conditions

waterfall

kilometre

instinctively

characteristic

WRITTEN WORK 1 : PARAGRAPH-WRITING

Unity—one main idea in one paragraph

1. All of you know that the story you have just read—'No Time for Fear'—is written in 'paragraphs'. If you were asked to say how many paragraphs the story contains you would be able to tell the exact number of paragraphs even without reading the story! It is easy to 'recognize' a paragraph by its 'looks'. For example, every paragraph in this story has been 'indented', i.e., it does not begin from the margin, a few 'spaces' are left after the margin and then the first sentence of the paragraph starts. This is an important point you should remember when you are writing a paragraph. *Show the reader that you are writing a paragraph by indenting it*
2. But it is not by its 'looks' alone that you can recognize a paragraph. There is another important aspect to it, i.e., the idea expressed in the paragraph. *A good paragraph is a group of sentences that together deal with a single idea.*
3. The sentences in the paragraph might argue about the idea, or explain the idea by giving examples; whatever they do, they always revolve around the one idea. The quality of a paragraph is called the *unity* of the paragraph. When you write a paragraph, remember the following: a sentence which does not contribute to the main idea, however interesting it might be, should not be added; it spoils the unity of the paragraph.

Exercise 1

Read paragraph 3 ("The five-kilometre trail...Malcolm in the lead.") from the story that you have just read. The 'idea' that holds this paragraph together is: A phase of Baib's and Malcolm's trek down the trail.

Notice that the paragraph does not talk about what Malcolm and Barb did the previous day, what it was like on the other side of the mountain, etc. The paragraph's main idea is the journey downhill and it keeps strictly to it.

Now, read paragraph 9 ("Bear Hug . Now the snarling... His jabs had no effect. "). In this paragraph the main idea is the bear hug. So he talks about the bear hug and nothing else. When he wants to tell us about something other than the bear hug, he starts a new paragraph.

Can you say what that 'something other than the bear hug' that the writer tells us in the next paragraph (paragraph 10) is ?

Exercise 2

Next, look at the following paragraphs and say what the 'main idea' in each one is (A few possibilities are suggested for I and II.)

I. Paragraph 13 : "Malcolm lay still .."

The main idea here is : (a) Malcolm's injuries (b) Thoughts about the nightmarish experience. (c) Malcolm's lack of revulsion at his injuries.

II. Paragraph 15 : "Meanwhile, Barb, her arm. ."

The main idea is . (a) The long road back. (b) Barb's finding help (c) Wardens, fellow workers and lodge guests, appearing from nowhere.

III Paragraph 28 : "Meanwhile, Malcolm..."

Suppose the Royal Humane Society, London, after hearing about Malcolm's brave deed, asked Barb for an 'eye-witness' account of the incident to be presented to the Committee which awards the Stanhope Gold Medal.

Imagine you are Barb. Write an account of the incident from the time you saw the grizzly to the time you reached the lodge. Be *brief*, be *factual*; be as *objective* as you can; make sure you include only those parts of the incidents you saw, experienced or took part in. Write your account in a paragraph.

Lesson 12

Taming the Atom

1. Throughout history man has used energy from the sun. Today, when we burn wood or use electric current or travel by car, we are drawing on energy that has come from the sun. All our ordinary life depends upon the sun.
2. However, we now have a new supply of energy. For the first time in history, we have a way of getting energy that does not come from the sun. This energy comes from inside atoms; it is atomic energy.
3. Everyone and everything is made of atoms. You are, and so is this book. The whole of our ordinary world is made up of only ninety kinds of atom. However, there are many more than ninety kinds of substance in the world, because atoms join together in many different ways to make many different substances. In the same way, although there are only twenty-six letters in the English alphabet they can be joined together in many different ways to make many different words.
4. Imagine taking a piece of copper and cutting it into the smallest possible pieces. Now imagine cutting those pieces somehow into still smaller ones, and then into still smaller ones again. Could this cutting go on for ever? No,

because in the end we would come to pieces so small that they could not be divided and still remain copper. These, the smallest possible pieces of copper, would be atoms of copper.

5. Atoms are of different sizes, but all of them are very small—much too small to be seen. Indeed, they are so small that we cannot compare them with anything that is familiar to us. A million atoms would fit into the full stop at the end of this sentence. There are 250 million atoms in a steel pin one inch long.

6. Most atoms stay as they are all the time. For example, the atoms in a piece of copper today are the same as they were thousands of millions of years ago, when the earth first came into existence, and we know that they will stay the same. A few kinds of atom, however, are always changing. Quite suddenly, one of these atoms will throw out a small piece, or particle, from its centre, or nucleus. As a result, it becomes a different kind of atom, a little smaller than before. Atoms which naturally behave in this way are called radioactive, and their change into smaller atoms is called decay.

7. One type of naturally radioactive atom is the atom of a metal called uranium. In ordinary life we do not see uranium, which is a very heavy metal with a dull silvery colour, but there is a lot of it in the earth's crust. All the time some of the atoms of this uranium are changing into other kinds of atom. When the earth came into existence there were about twice as many uranium atoms in it as there are now.

8. Uranium atoms usually change by throwing out particles from the nucleus of the atom. These particles are very much smaller than the rest of the nucleus. However, there are several kinds of uranium atom and one of them can easily be made to split into two atoms of about the same size. This splitting is called fission, and when it happens a lot of energy is given out. If many of these uranium atoms split at the same time, we get a very great deal of energy.

9 To make a uranium atom split, it must be hit by a very small nuclear particle called a neutron. We can use a special supply of neutrons for this, but there are always neutrons moving in the air which will do instead. If there is a lot of uranium together in one piece, the first atom to split will make other atoms split. This is because the splitting atom throws out two or three more neutrons which in turn make other atoms split. This is called a chain reaction. As each splitting atom can lead to the splitting of two or three more atoms, the whole reaction spreads out like a rapidly burning forest fire. All this happens very quickly and because energy is given out each time one of the atoms splits, the total amount of energy being given out increases very rapidly. If the chain reaction is allowed to go on at its natural speed the result is an explosion. This is how the atomic bomb works. If we slow down the chain reaction, we get a great deal of heat more slowly, and we can use this

10 This great amount of heat is produced in quite a different way from the heat which we get when we burn something. In burning, the heat comes from changes in the way that atoms are joined to other atoms. The atoms themselves remain the same. The energy coming from splitting atoms is millions of times greater, and the atoms themselves change. A piece of uranium the size of an orange will explode with as much force as 20,000 tons of ordinary high explosive and lay waste an entire city. Used for peaceful purposes, a piece of uranium can give as much energy as 47,000 times its weight of coal.

11. To control the chain reaction for peaceful purposes we build what is called a nuclear reactor. This contains rods of uranium metal separated from each other by other substances. These control how the neutrons spread out from the splitting uranium atoms in the rods. By controlling the spread of the neutrons we can control the chain reaction. This means that we can keep the reaction going at a steady rate

12. One of the substances we put between the uranium rods

makes the neutrons travel more slowly. This substance is called a moderator. It is usually graphite (pencil lead) or a special kind of water called heavy water. We also put special control rods into the reactor which stop some neutrons altogether. Usually these rods are made with boron or cadmium, both of which are metals. The more control rods there are in the reactor, the fewer will be the neutrons traveling through it, and the fewer will be the atoms split at any one time. By moving control rods in and out of a reactor we can therefore control the number of atoms that are splitting, and the amount of heat that is produced.

13. To use this heat we build a power station. In an ordinary electricity power station we burn fuel to get heat. This heat turns water into steam. The steam is then made to turn a turbine, and through the turbine a generator. From the generator we get electricity. In a nuclear power station we turn water into steam and then use this steam in the same way. However, instead of getting heat by burning fuel, we get it from the nuclear reactor.

14. Nuclear power stations are now in use in several countries, particularly America, Britain, and Russia. India has three nuclear reactors at Trombay Island, Bombay, which are being used for research. She has also built her first two nuclear power stations at Tarapur, near Bombay in Maharashtra, and at Rana Pratap Sagar in Rajasthan. A third is at Kalpakkam in Tamil Nadu. Pakistan plans a nuclear power station at Karachi. She is also building a research reactor in Islamabad, at a centre for advanced research and development.

15. Uranium is found in the earth's crust as ore. It is about as common as lead or zinc. This ore is mined and then chemically treated to get the pure metal. India has a uranium mine at Jaduguda in Bihar. In Africa there is a great deal of uranium ore, particularly in the Congo, but also in Kenya, Uganda, Malawi, Tanzania, Zambia and Rhodesia.

16. Besides uranium, we can use another metal, thorium, to

give us nuclear power. When put in a reactor and hit by neutrons from uranium, thorium changes into uranium. This means that a reactor can be made to produce more uranium than it uses. Such a reactor is called a breeder reactor. As there is even more thorium than uranium in the earth's crust, breeder reactors open the way to still larger supplies of nuclear power. India and West Africa are two of the areas in the world that are richest in thorium.

17. In the modern world men use more and more power. Today the world as a whole uses about twenty-four times as much power as it did a hundred years ago. Even so, much of this extra power is only being used in a few countries. If all of us are to have enough power, we need to have very much bigger supplies of energy than we have now. One way in which we can have these is by means of nuclear power. There is enough uranium and thorium in the world to give all the energy we need. By taming the atom, we should be able to make a better world for everyone.

Notes and Meanings

| | |
|-----------|---|
| nucleus | : central part of something round which other parts are grouped |
| turbine | : engine or motor whose driving-wheel is turned by a current of water, steam or air |
| generator | : a machine that generates electricity, steam, gas, etc. |
| ore | : rock, earth, mineral, etc., from which metal can be mined or extracted |

Understanding the Passage

Section I (paragraphs 1—5)

- Given below are eight sentences. Five of them are summaries of the paragraphs in this section. Pick them out and match them with the paragraphs.
 - There are atoms of different sizes but they are all extremely small.
 - Man has always used the sun's energy.

- (c) We now have a source of energy that has not come from the sun—the atom.
- (d) We cannot go on cutting copper (for example) into smaller and smaller pieces for ever.
- (e) Man has always used energy that has come, one way or another, from the sun.
- (f) There are only about ninety kinds of atom.
- (g) Atoms of copper (for example) are the smallest pieces into which copper can be divided without losing its properties.
- (h) Atoms of about ninety kinds combine in different ways to make up all the things in our world

2. *For discussion*

- (a) In paragraph 1 the author says that when we use electric power, burn petrol, etc., we are using energy that has come from the sun. How does the sun come into the picture?
- (b) Is the author right in suggesting (in paragraph 2) that the sun and the atom have been man's only sources of energy? What about the power of underground steam? What is its source?

Section II (paragraphs 6—10)

- 3. This section is mainly about :
 - (a) Different kinds of atom and how some atoms are split.
 - (b) Uranium and its properties.
 - (c) Atomic fission and the energy produced by it.
 - (d) Chain reaction and its effects.
- 4. What do radioactive atoms do that other atoms do not? How does this change these atoms?
- 5. What is decay? Name an atom that decays, and another atom that never decays.
- 6. Now we have only one-half of the uranium atoms present in the earth when it came into existence. What

has happened to the other half? (Answer in less than ten words.)

7. What is fission—that is, what happens to the atom in fission? What does fission produce that is very important for man?
8. What must be done to make a uranium atom split? (Answer in 5-7 words.)
9. What does a splitting uranium atom do that causes neighbouring uranium atoms to split too?
10. When a few splitting atoms in a lump of uranium cause more atoms to split and they in turn split other atoms, what is the process called? If this process is not checked, what happens as a result?
11. What kind of change (at the level of the atom) causes the heat given out in burning? What does not change? What is the cause of the energy produced in an atomic explosion?

Section III (paragraphs 11—13)

12. What is the topic dealt with in paragraphs 11-13? Choose the best answer.
 - (a) How nuclear chain reaction is controlled to produce energy for man.
 - (b) How a nuclear reactor works.
 - (c) The scientific principle used to control a chain reaction.
 - (d) How a nuclear power station works.
13. What is done in a nuclear reactor to prevent a chain reaction from developing into an explosion.
14. What substance is generally used to 'moderate' (slow down) the spread of neutrons? What substances are generally used to stop some neutrons?

15. How can the amount of heat produced in a nuclear reactor be controlled ? (About 10 words.)
16. How does a nuclear power station work ? Say in order what produces what, by filling in the blanks with the following :
electricity, heat, controlled atomic fission, movement, steam power

-----produces----- ; -----
 produces-----, -----produces
 -----; -----produces-----

17. Name the machines that produce the following :
- (a) controlled atomic fission, (b) movement from steam power, (c) electricity from movement.
18. What is the topic of paragraphs 14-17 ? Pick out the best of the statements below.
- (a) Exploitation (making use) of atomic energy in the world and its relevance.
 (b) What different countries are doing with regard to atomic energy.
 (c) Where uranium and thorium ore are to be found and how thorium can be used.
 (d) How to build a better world by taming the atom.
19. Four of the seven items given under B below indicate the topics dealt with in paragraphs 14-17. Match them with the right paragraphs.

A

B

Para

- 14 (i) Thorium as an alternative to uranium
 15 (ii) Africa as the best source of uranium.

- 16 (iii) Nuclear power stations and reactors in some countries
- 17 (iv) Where uranium is found.
- (v) The relevance of nuclear power in today's world.
- (vi) What a breeder reactor is
- (vii) The great demand for energy in the world.
20. What other metal (besides uranium) can be used to produce nuclear power? In the breeder reactor what is done to this metal to affect the change?

Usage

Look at the following sentences.

- (a) He refused to *answer* me.
- (b) They *attacked* the town.
- (c) The animal *resembled* a rat.

The italicised verbs—answer, attacked, resembled—are transitive in English and usually a preposition is not used after these verbs. Therefore, it is wrong to say:

- × He refused to answer *to* me.
- × They attacked *against* the town.
- × The animal resembled *to* a rat.

Some other transitive verbs which do not usually take prepositions are 'approach, ask, enter.

Exercise

Some of the following sentences are wrong. Correct them.

- (a) The robber attacked the traveller with a stick.
- (b) As I approached to him he turned and walked away.
- (c) The policeman asked to the motorist to move his car.
- (d) In shape, the object resembled an egg.

Spelling

Very often we face this problem—Do we write PLANING or PLANNING? TRAVELING or TRAVELLING?

Here is a rule to guide you. First, look at the word. It

might have one syllable (e.g., 'bat, 'split) or it might have two or more syllables with the accent on the last syllable (e.g., cont'rol, for'get, oc'cur).

Next notice that these words (bat, split, control, occur and forget) also end in a single consonant (like *t*, *l* or *r*) before which comes a single vowel (like *a*, *e*, *i*, *o*, or *u*).

In such words the final consonant is generally doubled when a suffix (like *-ed*, *-ing*, *-ience*, etc.) that begins with a vowel is added.

Examples

| | | |
|---------|------------|-------------|
| bat | batted | batting |
| split | splitted | splitting |
| control | controlled | controlling |
| forget | — | forgetting |
| occur | occurred | occurring |

Pick out the words from the list given below that have their last letter doubled when they have *-ed*, *-ing*, or *-ence* added as a suffix.

| | | | | |
|-------|-------|----------|---------|------|
| beg | refer | complain | spot | run |
| track | incur | transfer | compel | bed |
| sin | print | accept | prolong | sing |

Speech

- I. 'generator, 'posthumous, 'resonant
- II. de'parture, co'nnexion, tra'dition
- III. million'aire, uncon'cerned, misde'meanor

The first three words above are stressed on the first syllable, the second three on the second syllable, the last three on the third syllable.

Exercise

Here are some words from the lesson. Mark the stress for each word.

| | | | |
|----------|-----------|---------|------------|
| alphabet | existence | uranium | substances |
| neutrons | explosion | reactor | different |

WRITTEN WORK 2 : PARAGRAPH-WRITING**Order—Sequence of Sentences**

1. The topic of the paragraph has to be developed by giving examples, adding details, etc. This development, as we shall soon see, should follow an order

Read the following paragraph :

Now the snarling grizzly turned towards Malcolm. The first blow took off his hair in one piece like a wig, most of his scalp going with it. She grabbed him with both paws and squeezed him against her chest. Then he was rolling over, clutched by the bear. As she bent to rip into his neck and shoulder with her teeth, Malcolm freely jabbed with his fist at her sensitive nose. The smell of blood and bear nauseated him. The dizzying motions stopped when they reached the gully bottom. His jabs had no effect. The bear raked his face repeatedly.

You recognize the paragraph above, don't you? It is from 'No Time for Fear'. But it has been 'rewritten', and it does not make much sense. That is because the rewritten paragraph does not follow *any order at all*.

The paragraph is narrating an incident ; so if the reader is to follow the happenings, he will have to be told what happened first, what happened next, what happened then, and so on, in the proper sequence.

- (a) (What happened first?) The snarling grizzly turned towards Malcolm.

- (b) (What did she do?) She grabbed him with both paws and squeezed him against her chest.
- (c) (This closeness to the animal brought the smell of bear and its wound brought the smell of blood to Malcolm—and so) The smell of blood and bear nauseated him
- (d) (After squeezing him, what did the bear do?) It swatted at him.
- (e) (This was the first blow, and) This first blow took off his hair. .
- (f) (What happened then?) Then, he was rolling over ..
- (g) (This was the *dizzying motion*) The dizzying motions stopped when he reached the gully bottom
- (h) (Then, what did the bear do?) She raked his face repeatedly.
- (i) (After this, what more did she do and what was Malcolm's reaction?) As she bent...Malcolm freely jabbed...
- (j) (But) His jabs had no effect.

This is the sequence of events, and the writer has got to convey this sequence when he is narrating events. An ordering of this sort is called the sequential order or the *chronological order*.

2. Now, look at paragraph 4 in 'Taming the Atom'. The writer, here, is explaining a difficult concept—the concept of atoms, to readers who might not know much about it. To make the explanation clear and simple, he is arranging his sentences so that they lead from a familiar concept to an unfamiliar one. This is another kind of order, the *conceptual order*.

Now, see which of the paragraphs in the present lesson 'Taming the Atom' have similar arrangements of sentences. Remember that there are two other difficult concepts explained in the unit—the concepts of Radioactivity and Fission.

Exercise 1

Look at the following sentences of a paragraph Do the

sentences follow a logical order ? If they do not, rearrange them. Rewrite the sentences in paragraph form

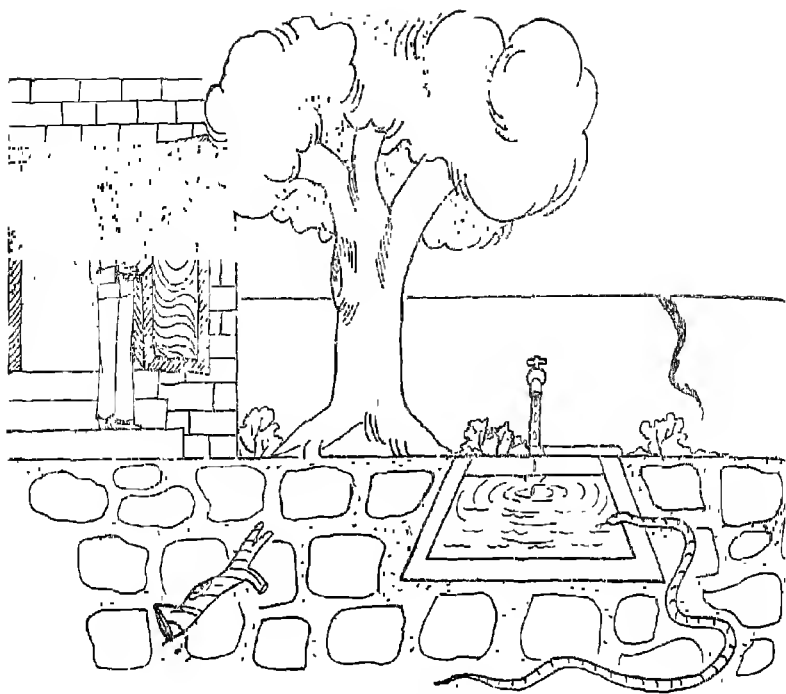
1. Take a spoonful of custard powder and mix it in the half tumbler of milk.
2. Take half a tumbler of milk separately
3. Keep stirring the milk while you pour the half tumbler of custard mixed with milk into it so that lumps do not form.
4. When it is thoroughly mixed slowly pour the mixture into the bowl of milk heating on the stove.
5. Keep the bowl of milk mixed with custard on the stove until it is quite thick.
6. Take a bowl of milk.
7. Let the heated custard cool.
8. When it is thoroughly cooled cut whatever fruits you would like in the custard and put the cut pieces into it.
9. Light the stove and keep the rest of the milk in the bowl on it and heat it over a slow fire.

Exercise 2

The lesson 'Taming the Atom' talks mostly about the use of atoms for peaceful purposes. But atoms have also been used for making the atomic bomb. Given below, in the form of data, is the horrible story of what the first atomic bomb did. Develop it into a paragraph.

| | |
|----------------------|--|
| place | : Hiroshima in Japan |
| time | : morning—6 August 1945 |
| number of bombs used | : just a small one |
| strength | : the equivalent of 20,000 tons of high explosives |

- destruction : 100,000 people killed (What is the population of your town? How many such towns were wiped out?) 40,000 injured, more than two-thirds of the buildings destroyed
- an idea of the heat : telegraph poles about 4 kms from the centre of explosion burnt



Snake

How would you describe a brown snake? Perhaps by calling it 'a moving brown stick' Notice the way the poet describes the colour and movements of the snake The description is so vivid that you can almost see the snake Is it a 'sin' trying to kill a poisonous snake? Why does the poet then, feel guilty and ashamed?

*I A snake came to my water-trough on a hot, hot day,
and I in pyjamas for the heat,
To drink there.
In the deep, strange-scented shade of a great dark
Carob-tree¹*

¹a tree found in Mediterranean countries

*I came down the steps with my pitcher
And must wait, must stand and wait, for there he was
at the trough before me.*

2. *He reached down from the fissure² in the earthwall in
the gloom
And trailed his yellow-brown slackness soft-bellied
down, over the edge of the stone-trough
And rested his throat upon the stone bottom,
And where the water had dripped from the tap, in a
small clearness
He sipped with his straight mouth
Softly drank through his straight gums, into his slack,
long body.
Silently.
Someone was there before me at my water-trough
And I, like a second comer waiting.*
3. *He lifted his head from his drinking, as cattle do,³
And looked at me vaguely, as drinking cattle do,
And flickered his two formed tongue⁴ from his lips, and
mused a moment,
And stooped and drank a little more,
Being earth brown, earth golden from the burning
bowels of the earth
On the day of Sicilian July,⁵ with Etna⁶ smoking.*
4. *The voice of my education said to me,
He must be killed
For in Sicily the black, black snakes are innocent,
the gold are venomous.⁷
And voices in me said, if you were a man
You would take a stick and break him now, and finish
him off.*

²hole

³a subtle suggestion that the snake, like cattle, is harmless

⁴forked tongue of a snake

⁵the hot month of July in Sicily, an island in the Mediterranean

⁶Mount Etna, an active volcano in east Sicily

⁷poisonous

*But I must confess how I liked him,
How glad I was he had come like a guest in the quiet,
to drink at my water-trough
And depart peaceful, pacified, and thankless,⁸
Into the burning bowels of this earth*

5. *Was it cowardice, that I dared not kill him?
Was it perversity,⁹ that I longed to talk to him?
Was it humility, to feel so honoured?
I felt so honoured
And yet those voices:
If you were not afraid, you would kill him!
And truly I was most afraid,
But even so, honoured still more
That he should seek my hospitality
From out the dark door of the secret earth.*

6. *He drank enough
And lifted his head, dreamily, as one who had
drunken,
And flickered his tongue like a forked night¹⁰ on the
air, so black,
Seeming to lick his lips,
And looked around like a god, unseeing, into the air,
And slowly turned his head,
And slowly, very slowly, as if thrice adream,
Proceeded to draw his slow length¹¹ curving round
And climb again the broken bank of my wall-face.*

7. *And as he put his head into that dreadful hole,
And as he slowly drew up, snake-easing¹² his shoulders,
and entered farther
A sort of horror, a sort of protest against his with-
drawing into that horrid black hole*

⁸because the snake had as much right to natural resources as man

⁹an odd actor desire, contrary to reason, like talking to a snake

¹⁰the snake's tongue is forked and black, reminding one of a dark night which is also associated with the snake's kingdom of the under-world

¹¹the slow movement of the snake's body which is long

¹²the ease with which only a snake can disappear into very small holes

*Deliberately going into the blackness, and slowly
drawing himself after
Overcame me now his back was turned.*

8. *I looked round, I put down my pitcher,
I picked up a clumsy log
And threw it at the water-trough with a clatter.
I think it did not hit him,
But suddenly that part of him that was left being
convulsed¹³ in undignified haste
Writhed like lightning, and was gone
Into the black hole, the earth-hepped¹⁴ fissure in the
wall front,
And immediately I regretted it.
I thought how paltry, how vulgar,¹⁵ what a mean act !
I despised myself and the voices of my accursed human
education.*
9. *And I thought of the albatross,¹⁶
And I wished he would come back, my snake
For he seemed to me again like a king,
Now due to be crowned again.
And so, I missed my chance with one of the lords of
life.
And I have something to expiate:¹⁷
A pettiness.*

Exercises

1. (a) What kind of a day was it on which the poet saw the snake?
(b) 'In line 2 'hot' has been repeated and in line 7

¹³showed violent movement as against the slow, dignified movement of the snake referred to earlier

¹⁴the small hole in the mud wall suggesting an open mouth waiting to swallow

¹⁵worthless and contemptible

¹⁶a sea bird which in Coleridge's 'The Ancient Mariner' was killed by a sailor, and brought a lot of ill luck to the sailor

¹⁷to atone/make amends for

'must wait' has been used twice. Why, do you think, the poet has repeated these words?

2. (a) The poet decided to stand and wait till the snake had finished drinking because :
 - (i) the snake came to the water-trough first.
 - (ii) the snake was beautiful to watch.
 - (iii) both.
- (b) 'Someone' suggests :
 - (i) just anyone ahead of the poet in the queue.
 - (ii) not just anyone but someone important whose presence cannot be ignored.
 - (iii) someone who, if disturbed, might harm the poet.
- (c) What is the colour of the snake ?
- (d) What is his belly like ?
- (e) Is it a small snake ?
- (f) His body has been described as 'slackness'. (Note the unusual description). His body was 'slackness' because he was moving :
 - (i) slowly and lazily.
 - (ii) in a relaxed manner.
 - (iii) painfully.
3. 'Vaguely' suggests that although the snake was looking in the direction of the poet, it wasn't aware of his presence. If it had been aware of the poet's presence, would he have 'mused a moment' ?
- (b) Three things have been mentioned to refer to, and reinforce, the image of a hot day. Pick them out.
- (c) The snake drank water and seemed prepared to depart. Which three words does the poet use to describe the departure of the snake ?
5. The poet felt 'afraid' and 'honoured' to see the snake. Which feeling was stronger and why ?
- 6 (a) What is it that suggests that the snake had had his fill of water ?

- (b) The poet admired the snake. What does he compare it to ?
 - (c) How is the movement of the snake described ? What device does the poet use to highlight this ?
7. As the snake entered his hole, the poet was filled with 'a sort of horror, a sort of protest'. Why ?
8. (a) The poet threw a stick at the snake only after 'his back (the snake's) was turned'. This shows:
- (i) bravery.
 - (ii) cowardice.
 - (iii) cleverness.
- (b) The poet
- (i) admired the snake.
 - (ii) was ashamed of his action.
 - (iii) had a poor opinion of the type of education given to him.
 - (iv) all the above.
- (c) The snake till now was moving slowly. How does the poet describe his movement when he threw a stick at him ? Pick out two phrases which describe the movement.
- (d) Why did the poet 'despise' himself ? Pick out the three words which he uses to describe his action.
9. (a) Who is 'a king in exile', and 'one of the lords of life' ? Why is he described in these terms ?
- (b) The poet is feeling guilty. What has he to make amends for ?

General :

10. (a) Many words and phrases in this poem have been repeated. Make a list of at least four sets
- (b) Would the poet without repeating these words have conveyed effectively his feelings and the idea that the snake had a personality ?

11. Read the poem again. Do you appreciate the feelings and reactions of the poet ? Would you have acted and felt the same way ?

Suggested Reading

1. 'Mosquito' by D.H. Lawrence
2. 'Bats' by D.H. Lawrence

Lesson 13

My Struggle for an Education

BOOKER T. WASHINGTON

1. One day, while at work in the coal mine, I happened to overhear two miners talking about a great school for coloured people somewhere in Virginia. This was the first time that I had ever heard anything about any kind of school or college that was more pretentious than the little coloured school in our town.
2. As they went on describing the school, it seemed to me that it must be the greatest place on earth. Not even Heaven presented more attractions for me at that time than did the Hampton Normal and Agricultural Institute in Virginia, about which these men were talking. I resolved at once to go to that school, although I had no idea where it was, or how many miles away, or how I was going to reach it. I was on fire constantly with one ambition, and that was to go to Hampton. This thought was with me day and night.
3. In the fall of 1872, I determined to make an effort to get there. My mother was troubled with a grave fear that I was starting out on a "wild-goose chase". At any rate, I got only

a half-hearted consent from her that I might start. I had very little money with which to buy clothes and pay my travelling expenses. My brother John helped me all that he could; but, of course, that was not a great deal.

4. Finally the great day came, and I started for Hampton. I had only a small, cheap satchel that contained the few articles of clothing I could get. My mother at the time was rather weak and broken in health. I hardly expected to see her again, and thus our parting was all the more sad. She, however, was very brave through it all.

5. The distance from Malden to Hampton is about five hundred miles. By walking, begging rides both in wagons and in the cars, in some way, after a number of days, I reached the city of Richmond, Virginia, about eighty-two miles from Hampton. When I reached there, tired, hungry, and dirty, it was late in the night.

6. I had never been in a large city, and this rather added to my misery. When I reached Richmond, I was completely out of money. I had not a single acquaintance in the place; and, being unused to city ways, I did not know where to go: I asked at several places for lodging, but they all wanted money, and that was what I did not have. Knowing nothing else better to do, I walked the streets.

7 I must have walked the streets till after midnight. At last I became so exhausted that I could walk no longer. I was tired, I was hungry, I was everything but discouraged. Just about the time when I reached extreme physical exhaustion, I came upon a portion of a street where the board sidewalk was considerably elevated. I waited for a few minutes till I was sure that no passer-by could see me, and then crept under the sidewalk and lay for the night on the ground, with my satchel of clothing for a pillow. Nearly all night I could hear the tramp of feet over my head.

8. The next morning I found myself somewhat refreshed, but I was extremely hungry. As soon as it became light

enough for me to see my surroundings, I noticed that I was near a large ship. It seemed to be unloading a cargo of pig iron. I went at once to the vessel and asked the captain to permit me to help unload the vessel in order to get money for food. The captain, a white man, who seemed to be kind-hearted, consented. I worked long enough to earn money for my breakfast ; and it seems to me, as I remember it now, to have been about the best breakfast that I have ever eaten.

9. My work pleased the captain so well that he told me I could continue working for a small amount per day. This I was very glad to do. I continued working on this vessel for a number of days. After buying food with my small wages there was not much left to pay my way to Hampton. In order to economize in every way possible, I continued to sleep under the sidewalk.

10. When I had saved enough money with which to reach Hampton, I thanked the captain of the vessel for his kindness, and started again. Without any unusual occurrence I reached Hampton, with a surplus of exactly fifty cents with which to begin my education. The first sight of the large, three-storey, brick school building seemed to have rewarded me for all that I had undergone in order to reach the place. The sight of it seemed to give me new life.

11. As soon as possible after reaching the grounds of the Hampton Institute, I presented myself before the head teacher for assignment to a class. Having been so long without proper food, a bath, and change of clothing, I did not, of course, make a very favourable impression upon her. I could see at once that there were doubts in her mind about the wisdom of admitting me as a student. For some time she did not refuse to admit me, neither did she decide in my favour. I continued to linger about her, and to impress her in all the ways I could with my worthiness. In the meantime I saw her admitting other students, and that added greatly to my discomfort. I felt, deep down in my heart, that I could do as well as they, if I could only get a chance to show what was in me.

12 After some hours had passed, the head teacher said to me, "The adjoining recitation room needs sweeping. Take the broom and sweep it."

13. It occurred to me at once that here was my chance. Never did I receive an order with more delight.

14. I swept the recitation room three times, then I got a dusting cloth, and I dusted it four times. All the woodwork around the walls, every bench, table, and desk, I went over four times with my dusting cloth. Besides, every piece of furniture had been moved and every closet and corner in the room had been thoroughly cleaned. I had the feeling that in a large measure my future depended upon the impression I made upon the teacher in the cleaning of that room. When I was through I reported to the head teacher. She was a "Yankee" woman who knew just where to look for dirt. She went into the room and inspected the floor and closets; then she took her handkerchief and rubbed it on the woodwork about the walls, and over the table and benches. When she was unable to find one bit of dirt on the floor, or a particle of dust on any of the furniture, she quietly remarked, "I guess you will do to enter this institution".

15. I was one of the happiest souls on earth. The sweeping of that room was my college examination. I have passed several examinations since then, but I have always felt that this was the best one I ever passed.

Notes and Meanings

Booker T. Washington (1856-1915) black American educator and racial leader. He founded the Tuskegee Institute for black students. His autobiographical works are: *The Story of My Life and Work*, *Up from Slavery*, *My Larger Education*.

Virginia : a State in the United States, on the Atlantic coast

pretentious : claiming great merit or importance

| | |
|------------------|---|
| Hampton | : a city in Virginia, United States of America |
| fall | : autumn |
| wild-geese chase | : a foolish, useless activity |
| Malden | : the author's home town |
| tramp | : the sound of heavy footsteps |
| pig-iron | : a mass of iron extracted from ore and shaped in a mould |
| closet | : cupboard |
| Yankee | : a native of one of the Northern States of America |

Understanding the Passage

Section I (paragraphs 1—7)

- On the basis of this section say whether the following statements about the author are true, probably true, false, or probably false. (Give reasons. Where possible, pick out a sentence or two from the text to support your answer)
 - He was a Negro.
 - He was very intelligent.
 - He was used to hardships.
 - He was adventurous.
 - He was too proud to beg anyone for any favour.
- From paragraph 2 what impression do you get about the coloured school in the author's town ? That it was
 - an ordinary school.
 - an excellent school.
 - run by coloured people.
 - brightly painted.
- Pick out three sentences from paragraphs 1, 3 and 4 which suggest that the author came from a financially and educationally backward family.
- The author's mother thought he had better not go to Virginia because

- (a) he had never been to any large city.
 - (b) his goals seemed too high to achieve.
 - (c) she was afraid she would be left without anyone to look after her.
 - (d) she thought little of education.
5. How far is Richmond from his hometown ? (paragraph 5)
- (a) About 500 miles.
 - (b) About 80 miles.
 - (c) About 420 miles.
 - (d) We cannot say.
7. It took the author several days to reach Richmond because :
- (a) he had to walk or depend largely on free rides.
 - (b) he did not know how to get to Virginia.
 - (c) no one helped him on the way.
 - (d) he worked to meet his travelling expenses.
7. What time of the day did the author reach Richmond? What did he look for on reaching there? Why could he not get it ?
8. The author's first experience with a large city was
- (a) unpleasant.
 - (b) horrifying.
 - (c) exciting
 - (d) very pleasant.

Section II (paragraphs 8—15)

9. On the basis of this section say whether each of the following statements is true, probably true, false, or probably false. (Give reasons. Where possible, pick out a sentence or two from the text to support your answer.)
- (a) Mr Washington was very careful in spending money.
 - (b) He hated white people.
 - (c) He stayed on in Richmond because he liked the captain very much.

- (d) He considered his admission to the Hampton Institute one of the most memorable events in his life.
10. Guess why the author thinks that his first breakfast in Richmond was the best he had ever eaten.
Choose the best answer.
- (a) This was the first time he worked and earned his breakfast.
 - (b) The breakfast he bought was from a very good hotel.
 - (c) He was extremely hungry.
 - (d) This was the first time he ate food from a city hotel.
11. Why did the author choose to sleep under the sidewalk even when he started earning money ?
- (a) He found it comfortable.
 - (b) As he was new to the city of Richmond he did not know where to look for a lodging place.
 - (c) The sidewalk was near the harbour.
 - (d) With the money he earned daily he could not have taken up a lodging and bought food.
12. The author says that when he reached Hampton he had exactly fifty cents to begin his education with. He means :
- (a) that although he worked for several days at Richmond the pay he got did not in any way help him in his struggle for an education.
 - (b) that though not a big sum, it enabled him to make a start.
 - (c) that he had no money for beginning his education.
 - (d) None of these.
13. Why did the head teacher hesitate to admit the author ?
Choose the best answer.
- (a) She guessed that he was not bright enough to study at the school.
 - (b) He was not accompanied by his guardian.
 - (c) She probably did not like coloured children.
 - (d) His appearance made her feel that he would not perhaps make a good student.

14. How did the author show the head teacher that he was earnest about admission ? Choose the best answer.
 - (a) He waited patiently for several hours and tried to please her
 - (b) He requested her again and again.
 - (c) He tried some tricks.
 - (d) He cleaned the room and surroundings.

15. What quality in the author impressed the head teacher most ?
 - (a) Obedience
 - (e) Humility.
 - (c) Thoroughness in work.
 - (d) Intelligence.

16. Why was the author delighted when the head teacher asked him to sweep the recitation room ? Choose the best answer.
 - (a) He felt that sweeping a room was an easy test.
 - (b) He felt that this was his chance to impress her.
 - (c) He thought that he would get some money as payment.
 - (d) He considered this to be better than being turned away.

17. Here are a few statements about the head teacher. Say whether they are true or false. Or say, "We can't be sure"
 - (a) She was very proud.
 - (b) She was looking for an excuse to send the author away.
 - (c) She was not easily satisfied, but fair nevertheless.
 - (d) She favoured rich children.
 - (e) She did not know how to distinguish between bright students and dull ones.
 - (f) She was kind-hearted.

18. Guess how well the author did in his studies. Pick out hints from the text

19 For discussion

- (a) What is the secret of the author's success in his struggle for an education ?
- (b) Which of the following comments fit the author, on the basis of the text ?
- (i) Booker was hard-working
 - (ii) He did not care for his mother.
 - (iii) He had great courage and determination
 - (iv) He was stingy
 - (v) He tried to do well whatever he did.
 - (vi) He was a genius.
 - (vii) He was a man of quick decision.
 - (viii) He was humble.

Usage

I presented myself before the teacher.
 They described the school
 I reached the city of Richmond.

The verbs 'present', 'describe', 'reach' take objects in order to be complete. Such verbs are called transitive verbs. You cannot say:

- × I presented before the teacher
- × They described
- × I reached.

If you do, then your audience will say. What did you present ? What did they describe ? Where did you reach ?

Note . When you want to find out whether a verb is transitive (v t) or intransitive (v.i.) look up the dictionary.

Exercise

Correct each of the following sentences by adding any word or words that you think are necessary.

- (a) I will help the poor to educate.
- (b) The picnic was fun. I enjoyed.
- (c) He went to the door and opened carefully.

- (d) She took her handkerchief and threw on the floor.
 (e) He told that he was coming.

Punctuation

The hyphen (-) performs two functions :

1. It divides a word into syllables (e.g., tar-get or bul-lock) when you reach the end of a line in writing or typing and the whole word cannot be fitted in, e.g.,

We were walking down the road when we suddenly reached a clearing.

2. It joins together two or more words (e.g., twenty-six, mother-in-law, wild-goose) to form a single compound word or expression [But notice that compound words like headmaster, classroom, tablecloth, etc., are not hyphenated]

Compounding, or joining together, is done:

- (a) for clarifying the meaning of an expression, e.g., 'walking stick' means a stick that walks, but 'walking-stick' means a stick used as a help in walking. 'Great-grandchild' shows the relationship between the two persons, but 'great grand-child' means that the person's grandchild is great.
- (b) if a phrase has to be used as an adjective or a noun, e.g., 'a happy-go-lucky person', 'self-contained', 'a get-together', or 'a hide-out'.
- (c) while writing the numbers, from twenty-one to ninety-nine, and for ratios like one-third, four-sixths, etc.

In the sentences given below hyphenate the words you think necessary.

- (a) John's devil may care attitude won't take him very far in life.
- (b) Their son in law is twenty eight years old.
- (c) They are teaching their two year old daughter how to swim.

- (d) Two-thirds of the time was spent in a heart to heart chat with Rita
 (e) The actress was very self conscious.

Speech

In compound words only one part of the word is stressed. Usually, but not always, it is the first part that is stressed. For example in 'household' 'house' is stressed and 'hold' is not.

Here are some examples of compound words which have the stress on the first part :

| | | |
|-------------|------------|-------------|
| 'anything | 'goldsmith | 'backbone |
| 'north-west | 'half-hour | 'long-lived |

In the last lesson you had a compound word which has its second part stressed—radio'active.

Exercise

Find five compound words from the lesson and mark the stress.

WRITTEN WORK 3: PARAGRAPH-WRITING

Order and Development

1. In the last lesson we saw how important it is to develop a paragraph in an appropriate order. Now, look at the following paragraph which describes an interesting insect.

THE PRAYING MANTIS

The praying mantis is usually about three inches long, but there are also several smaller and larger varieties. It is a nightmarish insect, with a very long, narrow body and neck,

a queer ugly head shaped like a triangle, bulging eyes, and a pair of long antennae or 'feelers'. The wings are long and narrow, but widening at the ends; when the insect is resting they are folded neatly over the back, one over the other, and then they look almost like a single wing, giving the creature the appearance of wearing a long robe. When expanded, however, it is seen that the wings number four, and that they are elegantly shaped and semi-transparent. The colouring is usually either a bright, clear, light green, or a drabby tint; and some mantis have gaily coloured and prettily marked wings. The legs are of the daddy-long-legs type, but the two front limbs are slightly thicker, have strong spines like thorns on them, end in wicked-looking nippers, and are always held up in a curiously devout, praying attitude.

Notice how the writer starts with a general description of the insect and then moves on to specific details. Notice also how he goes step by step from one phase of the description to the next.

Exercise I

Given below are the sentences which make up a description of a gorilla. They are scrambled. Rearrange them in a logical order and rewrite the paragraph.

- (a) The nose is flattened above snoring lips which hide daggerlike fangs and powerful teeth.
- (b) Like all the ape family, the gorilla has no tail.
- (c) The complexion is black, like patent leather treated with oil.
- (d) Fully grown, the gorilla attains a height of more than six feet and weighs well over 475 pounds.
- (e) When walking in the shadows on all fours, the gorilla resembles more than anything a huge, shaggy dog with the shoulders of a bull and the head of a man.
- (f) The forehead slants to protruding brows that shelter close-set eyes, quiet, studious and solemn.

- (g) Nails of the toes and fingers, although black, are like yours and mine.
- (h) A heavy coat of black fur covers him from head to foot.
- (i) He has no claws.

Exercise 3

As you know, Booker T. Washington became a famous educationist and a great leader of his people. Suppose a biographer of Washington requests the old head teacher of the Hampton Institute to write to him about her impression of Booker when he first went to her for admission to the Institute. Imagine you are the head teacher. Write in a paragraph a description of Booker when you first saw him and the impression you had of him.

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